漫画人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING
$5.50

MANGAJIN

No.53

HIT PRODUCTS of 1995

Cybermarketing to Japan

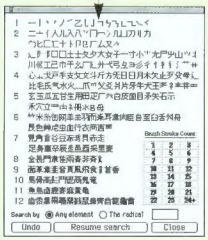
Video Review: Itami Jūzō's *"Minbō"*

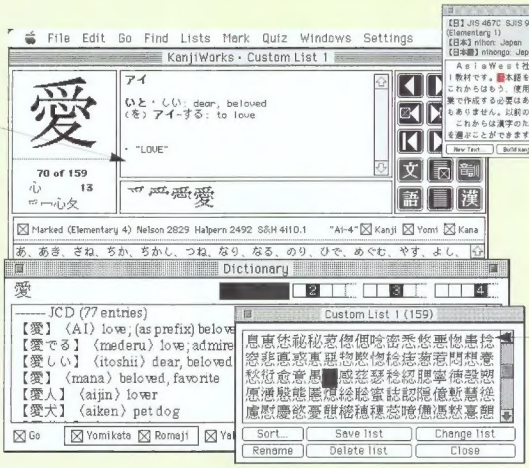
53
0 74470 78600 9

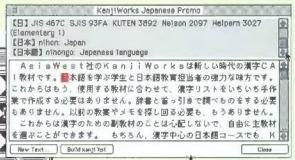
Conquer The Kanji Jungle With The Click Of A Mouse

New reference information *includes Spahn & Hadamitzky's* ***Japanese Character Dictionary****, English core meanings from Jack Halpern's* ***New Japanese-English Character Dictionary****, and animated stroke order diagrams for up to 6,355 kanji.*

Build custom lists*, or reference kanji by combinations of radical, elements, On-kun readings, English core meanings, and more!*







The new On-line Kanji-Reader *lets you browse any Japanese text file as a floating window inside KanjiWorks.* Click on a kanji or compound, and pull up a wealth of reference information. Build a list of the kanji at the click of a mouse, and Quiz yourself with any of the 5 built-in random, auto-graded quiz options.*

System Requirements
Macintosh with System 7.1 or later
2Mb RAM, 4-16Mb HD space
(Japanese Language Kit or KanjiTalk recommended but not required)*

KANJI 漢字 WORKS

Special Offer:
Mention *Mangajin* and receive a *free* Radical Mouse pad with your purchase of KanjiWorks.
Valid through 10/15/95

KanjiWorks™ is a revolutionary computerized kanji dictionary and learning aid. It makes reading and mastering kanji faster and more enjoyable than you ever imagined possible. An unmatched user-friendly layout and design, and blazing-fast reference and display makes KanjiWorks fun and easy to use. Unparalleled customizability makes it flexible enough to match any learning style. Comprehensive reference information allows you to reference and read kanji at the click of a mouse, without leafing through dictionaries. Student-oriented features like user-definable formats for export and printing of kanji lists, and built-in kanji images that allow KanjiWorks to run without KanjiTalk or the Japanese Language Kit make KanjiWorks the ultimate kanji program for referencing and mastering kanji.

No other program delivers so much – on any platform. Download the latest demo from America On Line, Compuserve or your favorite ftp site, or contact AsiaWest Software for a free demo and 20+page Getting Started Guide, and find out for yourself why serious students choose KanjiWorks.

	Extended	*Advanced*	*Intermediate*
Kanji Entries	*6,355*	*2,229*	*1,006*
Compounds/Words	*58,000*	*8,000*	*4,000*
Example Sentences	*3,000*	*3,000*	*1,500*
Spahn & Hadamitzky JCD module	✓		
Halpern NJECD core meanings	✓	✓	✓
Radical Tutor with Animated brush strokes	✓	✓	✓
Kana/Romaji Readings Display	✓	✓	✓
Pre-built Kanji Lists	*15*	*12*	*10*
Unlimited Custom Kanji Lists	✓	✓	✓
Random Multiple Choice and Input KanjiWorks Quizzes	✓	✓	✓
*KanjiReader On-line Translation Tool**	✓	✓	✓
5 Sort Options for Kanji Lists	✓	✓	✓
Searchable Note Pad	✓	✓	✓
140+ Pages Documentation	✓	✓	✓
2nd Day FedEx Delivery (U.S.)	*Free*	*Free*	*Free*
Price	*$195*	*$149*	*$85*

* KanjiReader function requires KanjiTalk or JLK

ASIAWEST
ASIAWEST SOFTWARE

AsiaWest Software
225 Park Place, Ste 1A • Brooklyn, NY 11238
Tel. 718-636-6726 • Fax. 718-636-6723
asiawest@applelink.apple.com

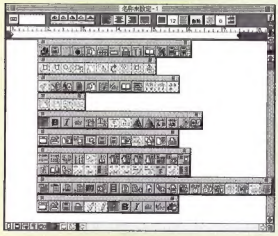
800-SYS-ASIA
Also available at Kinokuniya in NY, NJ, SF & LA

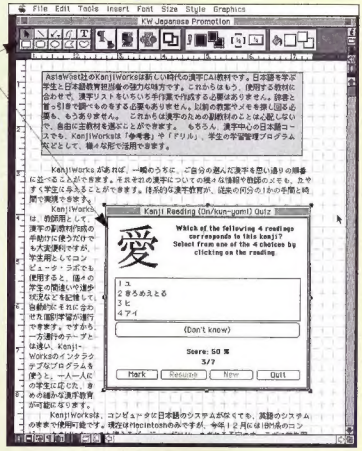
Available in Japan through:
CCIC Japan
Y.L. Building 4F, 3-38-5 Kamitakada, Nakano-ku, Tokyo 164
Tel. 03-3388-8753 • Fax. 03-3388-3732
CCIC.DVJ@applelink.apple.com

Powerful Document Processing In Any Language...

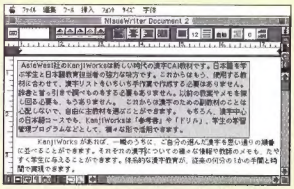
Powerful DTP and Graphics capability *for precise page-layout in Japanese or English. Nudge graphics, guides, text-wrap, and layering are all available at the click of a mouse.*

Packed with more tools and features *than any other word processing program. The perfect bilingual solution for everyone from students to graphic artists.*





Flexible user-friendly interface *whether you want to work in English or Japanese. Only Nisus 4.06(J) lets you switch between English and Japanese environments so easily.*



with NisusWriter

Both NisusWriter 4.0(E) and the NisusWriter 4.06(J) Super-CD give you unbeatable word processing and DTP power at an incredibly low price. NisusWriter 4.06(J) even features TSM Passport, an on-line J-E/E-J dictionary that allows you to reference any word in your document. Call or write to AsiaWest for a free demo, and learn how you can put the power of Nisus to work for you.

For a limited time, AsiaWest Software is offering special bundle packages featuring KanjiWorks, NisusWriter, Japanese Language Kit, and KanjiTalk that will make setting up your Japanese Macintosh system easy and affordable. Choose the right bundle to meet your needs, and save hundreds of dollars off retail prices! Call us, and we'll help you choose the right system to meet your needs.

Basic Bundle
KanjiWorks Advanced 1.5
NisusWriter 4.0(E)
$229.00

Japanese Starter-Kit Bundle
KanjiWorks Advanced 1.5
Japanese Language Kit
NisusWriter 4.0(E)
$399.00

Japanese PowerTools Bundle
KanjiWorks Extended 1.5
NisusWriter 4.6(J) Super-CD
$349.00

Nihongo-Pro Bundle
KanjiTalk 7.5
KanjiWorks Extended 1.5
NisusWriter 4.6(J) Super-CD
$679.00

	NisusWriter 4.0(E)	*NisusWriter 4.06(J)*
Media Format	*3.5" Floppy Disks*	*CD-ROM*
Japanese Support (with JLK/KT7)	✓	✓
DTP, Graphics & Page Layout Tools	✓	✓
Multimedia Support (QuickTime, voice annotation, English TTS)	✓	✓
Unlimited Undos, Non-contiguous Selection, Multiple Clip-boards	✓	✓
Auto Vocabulary List Building	✓	✓
Japanese Menu Option		✓
TSM Passport J-E/E-J On-line Bi-directional Dictionary		✓
American Heritage Dictionary		✓
Aris Graphics Sampler		✓
Documentation	*5 English manuals w/ 1,000+ pages of printed documentation*	*Bilingual On-line Documentation. English manuals available for $65*
System Requirements	*68030 Mac, System 7 3Mb RAM / 7Mb HD*	*68030 Mac, KanjiTalk 7 or System 7 w/ JLK, 8Mb RAM, CD-ROM*
Price	*$99**	*$199**

* Educational Discount Price

ASIAWEST
ASIAWEST SOFTWARE

AsiaWest Software
225 Park Place, Ste 1A• Brooklyn, NY 11238
Tel. 718-636-6726 • Fax. 718-636-6723
asiawest@applelink.apple.com

All major credit cards (Amex, Visa, MasterCard, JCB), and official purchase orders accepted. Site license rates available. Call for shipping charges on orders over 2-pounds. N.Y. Residents add 8.25% sales tax.

MasterCard VISA

Japan And The Art Of Landing Feet First.

The Daruma Doll is a Japanese good luck symbol, bottom-weighted to always land feet first. To make a wish you paint in one of the eyes. When the wish comes true you gratefully paint in the other eye. This is the *non*-business side of Japan you need to know in order to understand its business side.
All the books you need to fully know the real Japan are now at KINOKUNIYA (Kee-no-ku-nee-yah)—in both English and Japanese.

BOOKS KINOKUNIYA

KINOKUNIYA BOOKSTORES

The Largest Japanese Bookstore Chain in The U.S. and Japan

San Francisco (415)567-7625	Los Angeles (213)687-4480	Costa Mesa (714)434-9986	New York (212)765-1461
San Jose (408)252-1300	Torrance (310)327-6577	Seattle (206)587-2477	New Jersey (201)941-7580

漫画人 CONTENTS

MANGAJIN

No. 53, March 1996

page 16

features

16 Hit Products of 1995
From Windows 95 to Etiquette View bowel deodorizer, these are the products that made the biggest impact on the Japanese in 1995.

58 Cybermarketing to the Japanese . . . in the Year 2010
Cyberspace will make it easier to access the Japanese market, but the selling is still up to you.

manga

Otoko wa Tsurai Yo • 男はつらいよ **25**
Tora-san's family takes another stab at finding him a wife.

Manga Shorts • 四コマ漫画 **38**
Celebrate winter holidays in Japan with *Garcia-kun* and *Sore demo Megezu.*

Kono Hito ni Kakero • この女に賭けろ **50**
Part 7: Banker Harashima Hiromi and her arch-rival, Katō, get their foot in the door of Shinwa Enterprises.

Kasai no Hito • 家裁の人 **73**
A Japanese judge is transferred to a court in exurban Tokyo, where a new life for him and his French wife awaits.

American Comics • アメリカの漫画 **90**
Calvin and Hobbes and *Garfield*—in Japanese.

page 73

departments

11 Brand News (Innovative uses of the Japanese language)
Miso with a secret and a cheery fruit basket.

13 Political Cartoon
The *jūsen* crisis continues to wreak havoc in Japan.

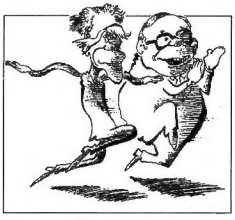
15 Senryū
Humorous haiku, by the people.

62 Book Review
Audrey Hepburn's Neck stands head and shoulders above your average *gaijin*-in-Japan novel.

63 On the Bookshelf
Recently released books about Japan.

64 Video Review
Itami Jūzō takes aim at the yakuza in *Minbō, or the Gentle Art of Japanese Extortion.*

70 Cooking Corner
Chūka ryōri: Amid a host of newer and trendier ethnic cuisines, Chinese food still rates number one in Japan.



page 13

language learning

Basic Japanese: *Ganbare* **94**
A lesson to help you do your best.

Vocabulary Summary **101**

miscellaneous

5 Publisher's Note
8 Letters
9 Bloopers
102 Classifieds

Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin.* All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

LEX
Exchange
1996
門
Japan • Korea

Summer homestay and travel with host families for singles, couples, families, and teens 12 and older. Two or four weeks. Qualified English-speaking support staff and leaders. Since 1981.

LEX America
68 Leonard Street
Belmont, MA 02178
(617) 489-5800 Fax: (617) 489-5898
Email: hippoam@aol.com

漫画人
MANGAJIN

Editor at Large & Publisher
Vaughan P. Simmons

Japan Representative
Hiromichi Moteki

Translation Editor
Wayne Lammers

Managing Editor
Laura Silverman

Associate Editors
Lev Grote, Virginia Murray

Contributors
Carole Addlestone, Ian Baldwin, Donna Felsenheld, Loraine Fick, Mizuko Moteki, Ikuko Okuyama, Anthony Owsley, Robert Pekkanen, Mark Schreiber, Jeffrey Sipe, Tom Shapiro, Robbie Swinnerton

Art & Graphics
Kazuko Ashizawa

Cover
Kazuko Ashizawa

Advertising Director
Greg Tenhover
Tel. 770-590-0270 / Fax 770-590-0890

Marketing Manager
Kathy Saitas
Tel. 770-590-0092 / Fax 770-590-0890

Business Manager
Robert Lester

Subscriptions & Office Manager
Sevena R. Quattlebaum
Tel. 770-590-0091 / 1-800-552-3206

Bookkeeper
Cathy Hanrahan

Administrative Assistants
Latasha Roberts, LaToysha Baldwin, Paris Dillard, Kymberly Fournier, Bernard Jones

Exclusive agent in Japan:
Sekai Shuppan Kenkyu Center
Tel. 03-3479-4434 / Fax 03-3479-5047
Subscriptions in Japan: ¥8,300/year

Advisory Board
Peter Goodman, Karen Sandness, Frederik L. Schodt, Jack Seward, John Steed, Ginny Skord Waters, William Yamaguchi

Mangajin employees can be reached via e-mail at: firstname@Mangajin.com

Mangajin (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by: Mangajin, Inc., 200 N. Cobb Parkway, Suite 421, Marietta, GA 30062. The yearly subscription is $39.95; contact the Subscriptions Manager for overseas subscription information. Second-class postage paid at Marietta, GA 30060 and additional offices. Postmaster: Send address changes to: Mangajin, P.O. Box 7119, Marietta, GA 30065. USPS # 006137. The name *Mangajin* is registered in the U.S. Patent & Trademark Office.

Japanese pages in this issue were output by Tulip, Inc., of Berkeley/San Francisco, CA.

Printed in USA

publisher's note

***Mangajin*'s covers** have always attracted a lot of attention. Although we'd like to think that the content is so appealing that it would sell even in a plain brown paper wrapper, the covers have become an important part of our identity.

We now rely heavily on computers to create the covers, but in the old days, the art was usually done as airbrush or acrylic on illustration board. The process of selecting colors was tricky, and if things didn't turn out right, the drawing had to be re-done from scratch. We used that approach for about four years, and the result was a collection of truly unique drawings that we have recently decided to share with our loyal readers. We are offering these on an open bid basis, so if you'd like to pick up a piece of *Mangajin* history to dress up your home or office, check out the ad on the inside back cover.

If you're not on the Web these days, you're hopelessly out of touch. Not wanting to be hopelessly out of touch, we have developed a *Mangajin* home page, which can be found at http://www.mangajin.com

At our Web-site, you can check out sample pages from our books, read about the *Mangajin* staff and the history of *Mangajin*, see a list of past Computer Corner topics, link to some of our advertisers, find out how to advertise in *Mangajin* yourself, or preview what will be in the next issue of the magazine.

While it's relatively easy just to upload a lot of text, putting together a Web site with personality is quite an undertaking. We're still building, improving, and adding on, but we have officially opened the site, so drop in and tell us what you think.

After many delays, our compilation of the Basic Japanese columns from issues No. 25-48 in book form, *Basic Japanese Through Comics, Part 2*, has been printed and is ready to ship. And if you don't already have *Part 1*, we're offering a special price on the combined set. See page 61 for more information.

Vaughn P. Simmons

COMING UP IN MANGAJIN NO. 54

Scandals, Japan-style: The Japanese have a reputation for maintaining group harmony, but that doesn't prevent them from enjoying a good scandal.

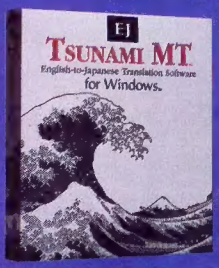
Western celebrities in Japanese ads: You might be surprised who is touting what in Japan. Sylvester Stallone selling canned hams?!

Manga

- *Otoko wa Tsurai Yo!:* Tora-san gets ready to meet a potential marriage partner—with disastrous results
- *Kono Hito ni Kakero:* Banker Harashima Hiromi has a shocking suggestion for Shinwa Enterprises
- *Kasai no Hito:* Who is that man in the ferns?

Copyright © 1996 by Mangajin, Inc. All rights reserved.
• *Calvin and Hobbes*, by Bill Watterson, from *The Essential Calvin and Hobbes*, ©1988 Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, NY. • *Garfield*, by Jim Davis, ©1993 Paws Inc. Distributed by Universal Press Syndicate Inc. All rights reserved. • *Kono Hito ni Kakero*, by Shū & Yumeno, first published in Japan in 1994 by Kodansha, Ltd., Tokyo. Publication in *Mangajin* arranged through Kodansha. • *Otoko wa Tsurai, Yo*, by Yamada, Hayashi & Takai, first published in Japan in 1994 by Gakken, Tokyo. Publication in *Mangajin* arranged through Gakken. • *Garcia-kun*, by Takeuchi Akira, first published in Japan in 1993 by Futabasha, Tokyo. Publication in *Mangajin* arranged through Futabasha. • *Sore demo Megezu*, by Kawabata Issei, first published in Japan in 1995 by Futabasha, Tokyo. Publication in *Mangajin* arranged through Futabasha. • *Kasai no Hito*, by Mōri and Uoto, first published in Japan in 1993 by Shogakukan, Tokyo. Publication in *Mangajin* arranged through Shogakukan.

Japanese Translation Software
for Windows!



"By not requiring any Japanese system software, Tsunami brings basic Japanese translation to computer users who would otherwise never have this capability."
- Multilingual Computing, 1995

Tsunami MT for Windows gives PC users the ability to translate English documents into Japanese - at the touch of a button. Software engineers at our Artificial Intelligence Laboratory in Tokyo optimized Tsunami MT for normal MS-Windows (95, NT or 3.1), so there is no need for DOS/V or Win J. The results speak for themselves:

- High-quality Japanese translations
- AI sentence parser used in 3 translation modes
- Full compatibility (SJIS & ASCII files, OLE 2.0)
- Kanji & kana text editing (fully functional FEP)
- Integration with MS-Windows word processors
- Japanese fonts: print kanji & kana documents
- Configurable user dictionaries

Japan's version of Tsunami MT (E-JBANK) has been the best-selling machine translator in Japan for nearly fifteen years. Tsunami MT can provide immediate translations of all of your documents for only $690. Order with MasterCard or VISA today and we'll help put your PC within reach of Japan!

With the success of Tsunami, we are introducing machine translation in the other direction! Neocor will release *Typhoon MT* (Japanese-to-English) in early 1996. Call 1-800-693-9283 and visit our web site for info on all Neocor software.

NEOCOR TECH

*Neocor*Technologies
9138C Regents Rd.
La Jolla, CA 92037
(619)483-2524

1-800-693-9283

http://www.neocor.com

Weatherhill

PUBLISHERS OF FINE BOOKS ON ASIA AND THE PACIFIC

New!

SAMURAI BULLDOG

by Chibinosuke Dogizaemon

Doggedly loyal to his Master, the Samurai Bulldog's one-pointed concentration, combined with 4-paw drive, make him a force to be reckoned with. Practicing the ancient Way of Bulldog-do, he is a master of the military arts. Illustrated with delightful ink drawings, *Samurai Bulldog* will appeal to all top dogs, as well as those lucky enough to be their faithful retainers.

96 pp. • 5 ⅛ x 6 ½ • Over 50 ink drawings
ISBN 0-8348-0305-4 $9.95 (SOFT)

ZEN FOR CATS

by Alfred Birnbaum and Riku Kanmei

"Does a cat have a Buddha-nature?" "Mew!" "Door open—stay in! Door closed—go out!" These are just a few of the Zen riddles that any cat solves with an insouciant flick of the tale, as he pads down the path to enlightenment. *Zen for Cats* will delight all those who've survived the strict master-disciple relationship that cats use to lead us humans to the truth. Deft ink-wash paintings capture the Zen essence of cats.

96 pp. 5⅝ x 6¼. 70 ink drawings.
ISBN 0-8348-0275-9 $9.95 (SOFT)
ISBN 0-8348-0292-9 $12.95 (HARD)

STONE CATS

by Yoshimi Nagata

Yoshimi Nagata's stone cats are every bit as bewitching and entertaining as the furry felines who share our homes and lives. Choosing stones with accommodating shapes, he draws, paints and varnishes, to concoct a collection of cats droll and daffy, mysterious and majestic. Easy-to-follow instructions help you create your own family of fossil felines.

48 pp. • 9 x 8 • 70 full-color photos
ISBN 0-8348-0279-1 $14.95 (SOFT)

PURR-FECT SHIATSU

Tender Touches for the 90s Cat

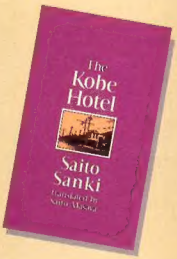
by Hirotoshi Narikawa and Teruko Takimoto

Use the ancient Asian art of shiatsu to relax your cats and improve their health! These easy-to-learn shiatsu massage skills will delight cats and amuse human friends.

96 pp. • 4 ¾ x 6 • 70 b&w illustrations
ISBN 1-881267-07-5 $9.95 (SOFT)

THE KOBE HOTEL

by Sanki Saitoh; translated by Masaya Saito

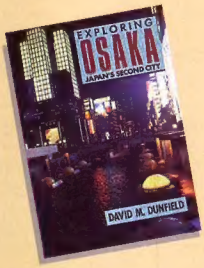


Sanki Saitoh, one of the leading haiku poets of the twentieth century, was also a writer of offbeat short stories. The stories in *Kobe Hotel* are based on the author's experiences during WWII, when he lived in a run-down hotel in the city of Kobe. Wartime Japan is recreated in the adventures of colorful group of Japanese expatriates stranded in the hotel during the war. The final stories are set in the postwar days: a visit to Hiroshima, and to a brothel built for occupation soldiers.

224 pp. 5 ⅛ x 8.
ISBN 0-8348-0274-0 $12.95 (SOFT)

EXPLORING OSAKA

by David Dunfield



Second only to Tokyo as a banking and trade center of Japan, Osaka is a center of traditional culture as well, and is minutes by rail from Japan's ancient capitals of Kyoto and Nara. In this first comprehensive English-language guide to the city, a variety of suggested sightseeing itineraries are included as well as recommended museums, restaurants, and hotels, a list of festival dates, and sources of additional information.

160 pp • 5 x 7½ 16 pp of full-color illus • Maps
ISBN 0-8348-0271-6 $14.95 (SOFT)

SUSHI MADE EASY

by Nobuko Tsuda

Sushi can now, with this book, be made easily at home by anyone, anywhere. Here are easy-to-follow instructions for cleaning and filleting fish. Includes 42 recipes with full-color illustrations demonstrating attractive serving suggestions. "A useful primer for sushi lovers interested in preparing it at home."—*Publishers Weekly*

152 pp. 6 x 9. 160 illus. 16 in full color
ISBN 0-8348-0173-6 $12.95 (SOFT)

THE ART OF JAPANESE SWORDSMANSHIP

A Manual of Eishin-Ryu Iaido

by Nicklaus Suino

The original purpose of iado was to slay one's opponent with a single stroke of the sword upon unsheathing. It is practiced today a martial art to develop strength and coordination. This manual of Eishin-Ryu of "Pure Faith" *Iado* teaches the most widely practiced sword style and is illustrated with step-by-step drawings to help students from beginners to advanced, hone their forms and techniques.

240 pp • 7 x 10 • Numerous "how-to" figures
ISBN 0-8348-0300-3 • $19.95 (SOFT)

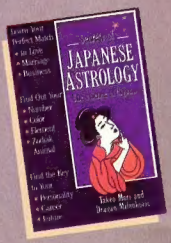
420 Madison Avenue, 15th Floor, New York, New York 10017-1107 Tel: 212-223-3000 Fax: 212-223-2584
To receive a catalogue or place an order: 41 Monroe Turnpike, Trumbull, CT 06611 1•800•437•7840

Tengu Books

A NEW WEATHERHILL IMPRINT

SECRETS OF JAPANESE ASTROLOGY
The Science of Kigaku

by Takei Mori and Dragen Milenkovic



Before making any decision, the Japanese consult horoscopes, determined by Kigaku, the "science of the spirit." This is the first book in English to explain the fascinating, ancient science of Japanese astrology. With a wealth of charts, diagrams, and clear explanations to help you understand your number, color, element, and animal sign, you'll be able to discover—and outwit—your destiny.

144 pp. 5 x 7¼. • ISBN 0-8348-0290-2 • $9.95 (SOFT)

JAPANESE JIVE
Wacky and Wonderful Products from Japan

by Caroline McKeldin

English is widely used in Japanese product names and packaging, often with hilarious results. Is this simply more copying from the West? Or is it a genuine but misguided bid for scrutability? Regardless, if any truth about Japan can be gleaned from its advertising, *Japanese Jive* will provide abundant grist for the analysis mills of Japan watchers, linguists, and pop psychologists.

80 pp. 8 ½ x 5 ½. ISBN 0-8348-0278-3 $9.95 (SOFT)

SECRETS OF CHINESE ASTROLOGY
A Handbook for Self-Discovery

by Kwan Lau

New!

The product of several millennia of development and refinement. Chinese astrology enhances self-awareness, revealing a wider scope of life choices, and developing more positive and sensitive attitudes toward the world in which we live

208 pp. 5⅛ x 8 • ISBN 0-8348-0306-2 $9.95 (SOFT)

JAPANESE STREET SLANG
by Peter Constantine

The only comprehensive compendium of Japanese slang as it is used on the streets of Japan today. A useful tool to help non-native speakers of Japanese understand the forceful and colorful twists and turns of "street" Japanese, which also offer the general reader amusing and informative insights into Japanese thought and speech.

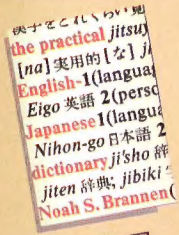
216 pp. 5 ¼ x 8. ISBN 0-8348-0250-3 $9.95 (SOFT)

FINGERTIP JAPANESE
edited by Lexus, Ltd.

New!

Don't let the language barrier keep you from having fun! The right word or expression to get you what you want or to where you want to go is now at your fingertips. Easy-to-follow, situation-based chapters will help you to: find inexpensive accommodations; eat at tasty local restaurants; see famous sights and offbeat attractions; shop for local crafts; enjoy Japan as the Japanese do; and much more.

192 pp. 3¼ x 6.
ISBN 0-8348-0270-8 $9.95 (SOFT)



THE PRACTICAL ENGLISH-JAPANESE DICTIONARY
by Noah S. Brannon

A pocket-sized dictionary containing nearly 8000 entries both in romanization and Japanese characters. Introduces up-to-date, colloquial, and natural-sounding expressions to meet the needs of students, residents of Japan and visitors. Includes guide to Japanese grammar and pronunciation, a date conversion table, a listing of suffixes used in counting, and verb conjugation tables.

412 pp. 3¾ x 6. Appendices
ISBN 0-8348-0187-6 $12.95 (SOFT)

JAPANESE NAMES
by P.G. O'Neill

The problems of reading Japanese names sometimes confound even the Japanese themselves. Japanese Names is a comprehensive dictionary of some 36,000 Japanese names by character and reading. "Indispensable. Easy to read and commendably exhaustive."—*Times Literary Supplement.*

412 pp. 5 x 7¼.
ISBN 0-8348-0225-2. $22.50 (SOFT)

P.G. O'NEILL
ESSENTIAL KANJI
2,000 Basic Japanese Characters Arranged According to Their Frequency, Structure and Similarity

ESSENTIAL KANJI
by P.G. O'Neil

The classic guide to learning kanji, rigorously tested and refined by years of use in university classes. An integrated course for learning to read and write the 2000 basic Japanese characters now in everyday use, a mastery of which makes it possible to read most modern Japanese.

328 pp. 5 x 7¼.
ISBN 0-8348-0222-8 $16.95 (SOFT)

BABEL PRESS

KANJI PRACTICAL GUIDE FOR BEGINNERS

BY MIZUE MURATA

Guide for Learning *Kanji* for Those Studying Japanese in Countries *Kanji* Is Not Used

247 Pages (148 × 210mm) ¥3,600

It is very important for those studying Japanese to acquire a thorough understanding of the basic usage of *kanji* during the elementary and intermediate course levels. This textbook contains 400 basic *kanji* that the student should acquire first. Their meanings are clearly explained in English, and sample sentences and practice quizzes are given to assure understanding. Also, the material can easily be accessed by anyone because detailed consideration is made for the learning process based on the course design of *An Introduction to Modern Japanese*.

CONTENTS

HOW TO USE THIS BOOK
INTRODUCTION
HOW TO USE GENKŌ-YŌSHI
TABLE OF KANJI INTRODUCED IN THIS BOOK
KANJI AND THEIR USAGES (Lesson1-30)
ENGLISH TRANSLATION OF READING PASSAGES
APPENDIX 1. Numerals+Counters
APPENDIX 2. Special Readings in This Book
五十音図 (The Fifty-Sounds Table)
INDEX (I) by Readings
INDEX (II) by Stroke Count
BIBLIOGRAPHY

BABEL INC.
1-3-6 Nishikanda, Chiyoda-ku
Tokyo 101 Japan Tel.03-3295-2304

letters

Letters to the Editor

Mangajin welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065. E-mail: Editor@Mangajin.com; fax: 770-590-0890.

日本語の投書も大歓迎です。日本在住の方は世界出版研究センターへ送っていただいて結構です：〒107東京都港区南青山2-18-9, Fax: 03-3479-4436

Drive-by memories

I studied at Tokyo International University in Saitama-ken for one year, and I remember a fear Japanese drivers would often provoke in me. Crossing the street at night, cars stopped at the red light would often turn their headlights off as I passed, which really freaked me out. You see, in most American gangster movies, this is what cars would do to make themselves less visible while they shot passersby full of holes in a drive-by shooting.

Well, it was nice to learn in Rick Kennedy's article, "My Car, My Castle" [*Mangajin* No. 50], that these Japanese drivers didn't want to shoot me—they were just being polite.

CHRISTOPHER ROBBINS
Tanguietta, Benin

Don't be so sure.

Issues of interpreting

Regarding Kent Brown's misadventure [interpreting for Nomo Hideo at the All-Star game, *Mangajin* No. 49], I am reminded first of the wisdom imparted to me by a SOM (Son of Missionaries) born and raised in Japan who said one should *never* try to translate in any area beyond one's expertise. Second, as has been suggested, interpreting may indeed need to be carried out with a detached attitude. However, I believe those who can do so are few and far between. Having had to act as an interpreter on occasion at work, I can very much appreciate the pressure of being expected to provide information as quickly as possible, the frustration of not fully knowing what has been said, and the mad mental scramble to find a way to intelligibly express the thought. I can appreciate what Mr. Brown went through and feel he did what he could under less than ideal circumstances.

Regarding the point made by Mr. Cummings [Letters, *Mangajin* No. 51] that "An interpreter's job is to faithfully repeat the speaker's words . . . ," I would have to disagree. The dangers of this are humorously illustrated in one chapter of Frank Gibney's *Japan the Fragile Superpower*, in which a Western executive loudly berates his Japanese sales staff for lackluster sales performance. The Japanese interpreter artfully conveys the thought without the otherwise insulting, *wa*-smashing words of his boss, a tightrope act I notice interpreter Uchida does in *Mangajin* No. 51's installment of "Reggie."

BOB BARLOW
Toyota, Japan

I've been following readers' reactions to the article about Kent Brown's misadventures in interpreting for Nomo Hideo, and most of them boil down to "Hey, give the guy a break."

That's not the point. Can you imagine Major League Baseball hiring a medical student instead of a qualified sports physician for the All-Star game? Can you imagine them turning their finances over to someone who had taken a couple of accounting courses? Can you imagine them turning sports-casting duties over to a sophomore communications major? Of course not! Major League Baseball would hire the best people available, even if it meant flying them in from Antarctica.

(continued on p. 27)

Correction

In issue No. 52, we provided the wrong URL for a Japan-related job listings site on the Internet. The correct address is: http://www.occ.com.

bloopers

All tied up

In 1977 I was a newly arrived Mormon missionary in Japan and looked forward to my first chance to hear and carry on a Japanese conversation.

That time soon came. After having dinner with a dignified, middle-aged Japanese couple, I began to talk with them. Holding up my necktie, I said,"*Kore wa watakushi no obāsan no furui nikutai desu.*" I meant to say, "This is my grandfather's old tie," but unknowingly I had said, "This is my grandmother's old body." (The correct Japanese would have been *Kore wa watakushi no ojiisan no furui nekutai desu.*)

The room was filled with laughter. My gaffe was so ridiculous that the wife lay on her side on the tatami mat, clapping with both her hands and feet while she laughed. It was some time before anyone had the breath to explain my mistake to me.

As I left for home, the most consoling thought I could muster was, "Only two more years to go."

RICHARD MELDRUM
Kaysville, UT

Taco time

An American friend invited me over for dinner one evening and told me the main dish would be taco salad. I thought that Doritos Tortilla Chips would be a perfect accompaniment, so I brought them to her house. She took them and laughed, saying, "Patty, you're so funny!" I really didn't understand what she meant. Imagine my surprise when we sat down and I saw a salad without sour cream and guacamole, but plenty of octopus (*tako*)!

PATTY L. KUNZE
Nagoya, Japan

We'll send you a *Mangajin* T-shirt if we publish your language blooper (Japanese or English). Send to: Bloopers, PO Box 7119, Marietta, GA 30065 or Bloopers@Mangajin.com.

FUN, INNOVATIVE, INTERACTIVE!
KanjiWORD 3.0
KanA-kun
World Math CHALLENGE
Kantaro
KANJIWORD FOR WINDOWS:
Japanese word processor for English Windows. Includes 2 Fracogo quality Kanji fonts, 50,000 word English to Japanese dictionary and more. Perfect for instructors and students to generate lessons and materials. ED. SRP $199, Reg. SRP $279
KANAKUN LEARNING SYSTEM:
Windows CD - instruction for learning to read and write Japanese hiragana and katakana characters. Includes sound, interactive lessons, vocabulary building for the phonetic characters that Japanese children begin learning at age 3-4. SRP $59.
WORLD MATH CHALLENGE:
Translation of Japan's Jr. High School math placement test consisting of 125 story problems. Questions, hints and detailed answers teach not only problem solving while providing a first glimpse of world-class math standards. SRP $49.
KANTARO KANJI LEARNING SYSTEM:
Leading Edge Windows CD - instruction for learning to read and write the first 200 Kanji characters. The first volume of a proven effective multimedia system for mastering Japanese characters. "Without question the best program I have ever seen for teaching the basic 200 Kanji characters..." - Bob Schwabach, Universal Press Syndicate SRP $129.
ORDER TOLL FREE - 800-232-3989
ACADEMIC DISCOUNTS AVAILABLE
Pacific Software Publishing
14405 SE 36th Street, Suite 300, Bellevue, WA 98006
206-562-1224 fax 206-562-0811 http://www.moshix2.net

Whichever Pages You Prefer We've Got Japan Covered

Whether you're out for a scroll through the World Wide Web or into flipping through physical pages, Intersect Japan has what you're looking for.

Intersect Japan is a monthly magazine that gives you a look at the Japan you don't get to read about in newspapers and business magazines. Through wide-ranging stories on the country's people, culture, and issues, our pages provide you with a thoroughly enjoyable way to discover what contemporary Japan is all about.

To access our World Wide Web site, point your browser to http://www.intersectjp.com/

For a subscription to Intersect Japan, *fill out the form below and fax or send it to:*
In the U.S.A.: PHP Institute of America, Inc., 420 Lexington Avenue, Suite 646, New York, New York 10170.
Phone: (212) 949-8022 Fax: (212) 949-8243. *In Japan*: PHP Institute, Inc., International Division, 3-10 Sanbancho, Chiyoda-ku, Tokyo 102, Japan. Phone: (03) 3239-6238 Fax: (03) 3222-0424.

❑ One year subscription (12 issues) starting with ..... issue (specify month)

Name:

Address:

Phone: (home) (work)

Signature: ❑ Payment enclosed (amount:)

❑ Charge to: (circle card type) MasterCard VISA

Card No: Expiration (mo/yr)

Name on card:

SUBSCRIPTION RATES

Sales Area	One Issue	One Year
Outside Japan	US$5.75	US$48.00
Inside Japan	¥490	¥5,600

あわせるのがみそ
Awaseru no ga Miso
The Secret is in Putting Them Together

Not all soybean paste is alike. In fact, there are several varieties of miso, and many Japanese buy different kinds and mix them together at home in order to get the precise flavor they want.

Awaseru no ga miso is a product aimed at the at-home miso-mixer, containing two varieties of miso (one light and one dark) that are meant to be combined. With this product, apparently, one does not need to buy two separate packages—although it is not exactly clear how those mixing in anything but a one-to-one ratio are supposed to deal with the surplus.

In any case, the name is clever. In addition to its meaning of "soybean paste," miso also means "beauty" or "secret" (*soko ga miso nan da* = "that's the beauty of it/that's the secret"). *Awaseru* is a verb meaning "put together/combine" and *no* is a nominalizer, so *awaseru no ga miso* means "the secret is in putting them together."

ふるふる ばすけっと
Furufuru basuketto
A Fruity Sieve

This cheery little mini-basket is actually a sieve for washing fruit—which may not be apparent just by looking at it, but is made eminently clear by the name.

Furufuru (フルフル) is an effect word for "shake, shake" (from the verb *furuu*, 振るう, "shake")—as in shaking fruit in a sieve. Incidentally, the word for "sieve" is *furui* (篩), from the verb *furuu* (篩う, "sort/divide up"). Although 振るう and 篩う are treated as separate verbs in the dictionary, they apparently share the same root in original Japanese, which gives us a rather subtle pun.

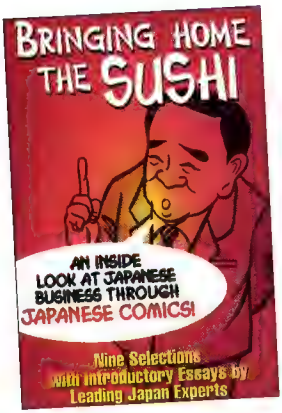
More explicit is the pun in *furu*^{2}. *Furu*^{2} is a sort of pop way to write *furufuru*, as in "*furu* twice." It can also be read as *furutsū* (*tsū* being the katakana pronunciation of the number "two"), which, with a little tweaking (perfectly acceptable in the world of ad copy), becomes *furūtsu*—the katakana pronunciation of the word "fruit."

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a *Mangajin* T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

クリエイティブな商品名やスローガンをご存じでしたら、資料を添えて、情報を編集部までお送り下さい。掲載分には、漫画人Tシャツを進呈します。同じ例に関して複数の読者から情報をお寄せいただいた場合は、郵便消印の一番早い方にTシャツをお送りします。宛先はBRAND NEWS, P.O.Box 7119, Marietta, GA 30065, U.S.A.

BRINGING HOME THE SUSHI

AN INSIDE LOOK AT JAPANESE BUSINESS THROUGH JAPANESE COMICS


BRINGING HOME THE SUSHI
AN INSIDE LOOK AT JAPANESE BUSINESS THROUGH JAPANESE COMICS!
Nine Selections With Introductory Essays by Leading Japan Experts

A New Perspective on Life in Corporate Japan!

The culture of the business world is so pervasive in Japan that it has become a popular topic for movies, TV programs, novels, and, of course, the manga read by millions of Japanese daily.

Now Mangajin presents BRINGING HOME THE SUSHI, a collection of business manga stories by some of Japan's most popular artists and writers. Go beyond the stereotypes and see the human side of life in corporate Japan!

BRINGING HOME THE SUSHI uses nine different "business manga" selections to take an in-depth look at various aspects of Japanese corporate life. They provide a unique peek behind the curtain that shields so much of the Japanese business world from foreign eyes.

The stories are presented with English translations in the "balloons." The original Japanese is shown at the bottom of the page for readers, Japanese as well as non-Japanese, who want to use the book as a language-learning aid.

BRINGING HOME THE SUSHI also gives you introductory essays by leading Japanese business experts to provide background and cultural context.

BRINGING HOME THE SUSHI

presents episodes from many of Japan's most popular business manga, including:

- **Section Chief Shima**
  A young manager attempts to overcome a misunderstanding by his female employees and win the loyalty of his staff.
- **The Director, Hira Namijirō**
  A corporate struggle featuring a visit from Lee Iaccoca's manga counterpart, Icepocca.
- **Tanaka-kun**
  The misadventures of a salaryman anti-hero, who demonstrates that not all Japanese are hard-working—or even competent.
- **Diary of a Fishing Fool**
  Two men, trying to woo a client who loves to fish, break one of the cardinal rules of business but get the contract anyway.
- **I'm #1**
  A novice car salesman learns to sell from his female boss.

Also Includes introductory essays by top Japan experts such as Glen Fukushima of AT&T Japan, and T.R. Reid of the Washington Post.

7 Notes from the Frantic World of Sales
Author Jiro Gyū Artist Yosuke Kando
Essay by Herbert Glazer
SELL!! SELL!!
Yeah!! Sell!! One appliance sold is one appliance's worth of happiness!!

Original Japanese text is also provided!

This excerpt is from "Notes from the Frantic World of Sales," the story of how a young recruit gets a rough welcome to the demanding world of sales in Japan.

ORDER YOURS TODAY! $19.95/¥2500

In the US—CALL: 800-552-3206 or FAX: 770-590-0890 • Mangajin • PO Box 7119 • Marietta, GA 30065
In Japan—CALL: 03-3479-4434 or FAX: 03-3479-5047 • SSKC • Minami Aoyama 2-18-9 • Minato-ku • Tokyo 107

In background:

住専
jūsen
housing finance companies
Housing loan companies

Caption:

スキップを踏みつつ　現場　を
sukippu o fumitsutsu　*genba*　*o*
skipping　spot/scene　(obj.)
去る　影　二つ
saru　*kage*　*futatsu*
leave　shadows　two (count)
Two shadows that leave the spot skipping along
Two figures skip lightly away from the scene.

Artist: 山田　紳 *Yamada Shin*

- *jūsen* is an abbreviation of *jūtaku senmon-gaisha* (住宅専門会社, "housing specialization companies" → "housing loan companies"). A number of these firms have become insolvent due to loans made during Japan's "bubble" years that turned sour when land prices plummeted.
- *sukippu o fumu* (lit., "step a skip") is to "skip," and *tsutsu* after the *-masu* stem of a verb makes it "while ~ing."
- *sukippu o fumitsutsu genba o saru* is a complete thought/sentence ("[they] leave the scene skipping") modifying *kage* ("shadows").

For the umpteenth time in the past few years, there is a new Japanese prime minister. Murayama Tomiichi resigned his post amid the worst economic crisis Japan has faced in the postwar era: the imminent failure of numerous housing loan corporations due to extravagent loans made during Japan's "bubble" years that are now uncollectable. Many observers, including Yamada Shin in this January 11th cartoon, have noted a distinct aura of relief around Murayama's person. Clearly, both Murayama and his finance minister, Takemura (shown skipping alongside him in the cartoon), are washing their hands of a colossal mess.

Kojima Kō's January 16th cartoon shows the new prime minister, Hashimoto Ryūtaro, with his new finance minister, Kubo Wataru, driving headlong into the same crisis that overwhelmed Murayama and Takemura. Hashimoto is a much savvier politician than Murayama, but pundits nonetheless predict his stay in power will be short. Hashimoto, who was finance minister when some of the largest loans were made, is currently planning to use public funds to pay for the billions of dollars' worth of bad debt—and the public isn't pleased.

時限爆弾内蔵車でラリー
小島　功

On direction sign:

住専
jūsen
housing finance companies
Housing loan companies

By car:

チックタック　チクタク
chikku takku　*chiku taku*
ticktock　ticktock
Ticktock Ticktock

Caption:

時限爆弾　内蔵　車　で　ラリー
jigen bakudan　*naizō-*　*sha*　*de*　*rarii*
time bomb　built-in　car　with　rally
Rallying in a car with a built-in time bomb.

- *jigen bakudan naizō-sha* is literally "time-bomb-built-in car" → "car with a built-in time bomb."
- *rarii* is the katakana rendering of the English "rally," referring to a long-distance car race through unfamiliar territory. In this cartoon, Hashimoto and Kubo are racing as a team, with Hashimoto driving and Kubo navigating.

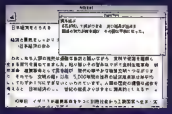
Artist: 小島　功 *Kojima Kō*

top. © Yamada Shin. All rights reserved First published in Japan in 1996 by *Asahi Shimbun*, Tokyo. English translation rights arranged through SSKC.
bottom: © Kojima Kō. All rights reserved. First published in Japan in 1996 by *Asahi Shimbun*, Tokyo. English translation rights arranged through SSKC.

Media from Japan's best minds.

Put Mikan on your Mac and learn to read Japanese the easy way.

Forget counting character strokes! Get word readings and meaning with the click of a mouse. Mikan comes on two floppies with two complete Japanese electronic books. So now you can practice and memorize kanji characters and words as you read these books on your computer. When you reach a character, word or passage you don't understand, Sentius Read!, Mikan's book viewer, immediately pops up with a definition! There is also a built-in database with which you can create your own Personal Dictionary of tens of thousands of words.



Mikan helps you understand!

Mikan comes with Nikkei's *A Primer on the Japanese Economy* and Kodansha's *Short Stories* by Takashi Atoda – 300 pages of entertaining and informative text, with the furigana reading for all kanji characters, a 10,000 word integrated glossary derived from Kenkyusha's dictionaries and over 1,000 grammar notes that explain difficult phrases.

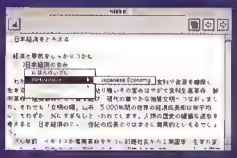
Mikan lets you learn Japanese while you read. If you come across a word, character or phrase you don't understand, just click on it and the reading and definition pop up instantly. Difficult to understand sentences are paraphrased and explained.

Mikan helps you build your vocabulary!

Plus, Mikan has a powerful database which allows you to build your own Personal Dictionary by copying words from the books, entering words from class materials, or importing data from other applications. You can also quiz and drill yourself using Mikan's powerful search and display techniques.

A demo version of Mikan is available on CompuServe, GEnie, NiftyServe and on the internet. Contact us for more details!

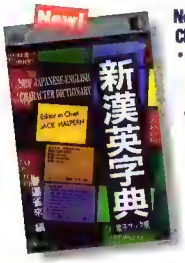
Get Mikan today! And learn to read Japanese the easy way.



Mikan helps you read!

Order MIKAN Plus $99 All New Low Price

Play Electronic Books on the Mac with Sentius software.



New Japanese-English Character Dictionary

- System of Kanji Indexing by Patterns (SKIP) —a revolutionary new method lets you look up characters quickly
- A large variety of lookup methods and four on-line topics menu allow even a beginner to locate entries with speed and ease
- 60,000 senses for 42,200 words and word elements show how each character contributes to the meanings of compounds
- 1,200 synonym groups –the first kanji thesaurus ever **$99.**

Sentius Electronic Book Player for Macintosh unlocks the door to all Electronic Book CD-ROMs that support the EB, EBG or EBXA standard. Just install the software once and start accessing hundreds of titles in the most portable compact disc format yet. **$129.**

Order Sentius Electronic Book Player for Macintosh, and we'll include the **Kenkyusha New Eiwa/Waei Collegiate Dictionary**! (reg. $68)

Choose from over 300 Electronic Books!

Dictionary of Science and Technology
260,000 English and 350,000 Japanese entries **$99.**

Bilingual Computer Dictionary
25,000 English and 27,000 Japanese entries **$99.**

Manga Nihon Keizai
Based on a best-selling comic book. Great for those studying business Japanese **$65.**

Call today for a complete listing.

Packed Like Sushi
Highly entertaining. Allows anyone to learn Japanese idioms and expressions. **$39.**

Japanese Names Dictionary
300,000 + names! Characters and readings in katakana and romaji **$99.**

Perfect for anyone learning Japanese!

Kotowaza Dictionary
Based on the NTC idiom dictionary. Over 8,000 English & Japanese entries **$59.**

Bilingual Nikkei Dictionary of Business
9,500 definitions and 18,800 phrases in English with definitions and phrases in Japanese **$99.**

To order, call 800-434-0474

Or fax your order to 415-473-0507

These products are also available through Kinokuniya bookstores.

Sentius

READ!

Humorous Haiku

Poems submitted by our readers
Illustrations by Anthony Owsley
(original language appears first, followed by translation)

- *shigoto-hajime* refers to the first line of work taken on in the New Year. The feeling is of starting out the New Year fresh, getting a new start, turning over a new leaf, etc.
- *no* between two nouns makes the first a modifier of the second: *shinnen no shigoto-hajime* = "the first work of the New Year."
- *yameru* means "quit"; with this kanji, it means "resign/quit [a job or other post]." *Koto* nominalizes it: "quitting."
- this poem is poking fun at former Prime Minister Murayama, who shortly after the New Year announced his resignation.

新年の
Shinnen no
仕事始めは
shigoto-hajime wa
辞めること
yameru koto

Starting out
the New Year fresh
by quitting

by Yōichi Saitō
Tokyo, Japan

by Michael B. McFarland
LaGrange, IL

Attained satori
when the ancient Zen temple
had Western toilet

禅寺や
Zen-dera ya
洋式トイレに
yōshiki toire ni
さとりうる
satori uru

- *tera* (寺) is the word for a Buddhist temple, and *Zen-dera* (the *t* changes to *d* for euphony) is a "Zen temple."
- *yōshiki* is literally "Western style"; it's a noun but is used adjectively in certain combinations (e.g., *yōshiki toire* = "Western toilet").
- *satori* means "enlightenment," and *uru* is a literary form of the verb *eru* (得る, "acquire/attain"). The *o*, to mark *satori* as the object of *uru*, is omitted.

- *hasamareta* is the past passive form of *hasamu* ("catch/sandwich between").
- *meguru* (回る) means "go around/ circle," *kōto* is the katakana rendering of the English "coat," and *to* here is like "together with," so *hasamareta kōto to meguru* means "go around and around with [my] coat that has been caught [in the door]."
- *Yamate-sen* is another name for the *Yamanote-sen* (the *Yamanote* line), a commuter train line that loops around the central part of Tokyo.

Around and around
the Yamanote Line—
coat caught in the door

はさまれた
Hasamareta
コートとめぐる
kōto to meguru
山手線
Yamate-sen

by Richard Breedon
Davis, CA

Please send submissions to Senryū, Mangajin, Inc., P.O. Box 7119, Marietta, GA 30065, or to senryu@mangajin.com.

H I T P R

a mirror of the times
a guide to changing lifestyles

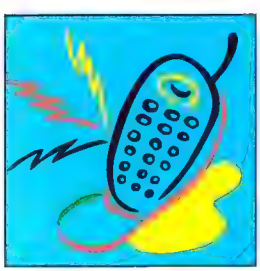
by mark schreiber

For the past five years, dispatches from the front lines of the Japanese economy have reported little but increasingly dismal news: of sagging securities and real estate markets left in the wake of the burst "bubble" economy; of exports hit hard by the inflated value of the yen; of price deflation on the domestic front; and, in 1995, of the prospect of burgeoning unemployment where just a few years ago nearly three job positions awaited every student about to graduate from university. But one bright spot peeks out from the gloom and doom of Japan's prolonged recession: consumer spending.

O D U C T S

The recession notwithstanding, successful merchandising efforts are continuing to carve out new demand for products among the nation's eager buyers. Indeed, no matter how bad economic conditions may appear, hopes continue to be buoyed by the willingness of millions of Japanese consumers to part with their money—provided, of course, they are courted with products and services that appeal to their needs and tastes.

To many market analysts, 1995 was *Pasokon Gannen* (パソコン元年), the first year of the personal computer era. Amid an already booming market for personal computers—and a whopping 80 percent rise in demand by home users over the previous year—the release last November of the Japanese-language version of MicroSoft's Windows 95 saw some retailers opening stores after midnight the first day the new software was released for sale. Throngs of eager customers carried home approximately 200,000 packages in the program's first four days on the market.



Somewhat less high-tech, but no less able to incite public fervor, was star pitcher Hideo ("Tornado") Nomo, who made an unprecedented impact on baseball fans on both sides of the Pacific in 1995. The hundreds of thousands of young Japanese prancing about clad in LA Dodgers caps, jerseys, and warm-up jackets bearing the number 16 gave testament to the popularity of the first Japanese to play in the US Major Leagues in more than 30 years.

Note the above two items well: on December 26, they ascended to the exalted position of *Yokozuna* (横綱, "Grand Champion") atop the annual *Hitto Shōhin Banzuke* (ヒット商品番付), the famous list of hit products publicized each year by the *Nikkei Ryūtsū Shimbun* (see page 18).

For marketers and manufacturers in Japan, a hit product is a major event—and for sheer prestige, nothing rivals pronouncement of success by the granddaddy of the genre, the *banzuke* that has graced the *Nikkei Ryūtsū*'s front page on the year's final edition for nearly a quarter of a century. Think of it as the Japanese equivalent of *Time* magazine's "Man of the Year."

It was in 1971—the same year the thrice-weekly newspaper covering retailing and distribution was launched by its publisher, the *Nihon Keizai Shimbun*—that the fledgling journal's editors came up with the brilliant idea of presenting the year's hits using the format of a *banzuke*, or traditionally styled poster, that has been used for centuries to announce the rankings of wrestlers before sumo tournaments.

As with real sumo rankings, the *Nikkei*'s *banzuke* is embellished with *sumō-moji* (a stylized type of calligraphy that uses thick, cursive strokes) and topped by a pair of *yokozuna*, or grand champions, on opposing "East" (東, *higashi*) and "West" (西, *nishi*) sides. And like the rankings, it proceeds down the two columns through the ranks of *ōzeki* (大関, "champion"), *sekiwake* (関脇, "junior champion"), *komusubi* (小結, "junior champion second class"), and *maegashira* (前頭, "upper division rank and file"), listing about 30 products in all.

And as in professional sumo, the judges at the *Nikkei* are cautious about bestowing the exalted title of *yokozuna*. Indeed, in many of the last 24 years, one or both of the two slots remained vacant, the judges' acknowledgment that no product or service worthy of the title had emerged that particular year.

For a product or service to achieve *yokozuna* status, it typically must inspire long lines of purchasers, empty shelves, or "booms" that can be easily

(continued on page 20)

• dismal = 陰うつな／不景気な *in'utsu na/fukeiki na* • sagging = 落ち込む *ochikomu* • burgeoning = 急増する *kyūzō suru* • be buoyed by = ～に支えられる ～ *ni sasaerareru* • whopping = 非常に多い *hijō ni ōi* • prance about = 気取って歩き回る *kidotte aruki-mawaru* • exalted = 地位の高い *chii no takai* • granddaddy = 最も権威ある／元祖 *mottomo ken'i aru/ganso* • fledgling = 駆け出しの *kakedashi no* • embellish = 装飾する *sōshoku suru* • bestow = 与える／授ける *ataeru/sazukeru*

Nikkei Hit Products of 1995

平成7年ヒット商品番付

EAST		WEST	
Grand Champion	Windows 95, Japanese version (Microsoft)	**Grand Champion**	Hideo Nomo
Champion	Cellular telephones	**Champion**	Multimedia PCs
Junior Champion	Komoro Tetsuya (music composer)	**Junior Champion**	Odyssey van (Honda)
Junior Champion Second Class	Happō-shu sparkling fermented beverage	**Junior Champion Second Class**	SMAP (music group)
Upper Division Rank and File	Kwikkle disposable wipes (Kao)	**Upper Division Rank and File**	Snowboards
"	MiniDisc players	"	Disaster provisions
"	Mail-order shopping from overseas	"	Individual overseas travel
"	PHS handi-phones	"	"Numbers" lottery game
"	¥130 hamburgers (McDonald's Japan)	"	Spa-Oh instant spaghetti (Nisshin Shokuhin)
"	QV-10 digital camera (Casio)	"	32-bit video games
"	Deluxe pachinko parlors	"	Svelte body treatment (Christian Dior)
"	*Sophie's World* (book for young adults)	"	Toyota cards (membership for car owners)
"	X-55 Karaoke machine with online access (Taito)	"	Dietary supplements
"	Rice balls "like mom used to make" (7-Eleven Japan)	"	Gucci products
"	Etiquette View bowel deodorizer (Dairin)	"	Apogard M tooth whitener (Sangi)
"	Green Channel (cable TV)	"	"Kaiun! Nandemo kanteidan" (TV drama)

The Five N's

Writing in the* Nikkei Ryūtsū Shimbun, *Yoshida Takahiko, director of the Modern Social Research Institute, identified five major currents in consumer spending patterns during 1995. He called them the "Five N's."

• • • • • • • • • • • • • • • • •

Networking
Through the Internet and personal communications, such as home facsimiles and cellular telephones, people were given the means and opportunity to talk and exchange information more than ever before.

New Faculty
Products offering new functions, like digital video camcorders, sold particularly well in 1995. Apoguard M, a tooth whitener, and Etiquette View, pills young women take to deodorize their bowel movements, were among the hits.

Narcissism
Dietary supplements, as well as products such as the controversial Chinese slimming soap and Christian Dior's Svelte body gel—in short, anything which could be marketed as beneficial self-treatment—caught the interest of female consumers.

Naturing
Leisure activities that entail getting back to nature created many new marketing opportunities, as reflected in strong sales of new recreational family vans from auto manufacturers Mazda (Bongo) and Honda (Odyssey).

Nostalgia
The revival of Beatles popularity with the release of their new anthology exemplified this trend. Strong sales of GE refrigerators—favored in Japan during the immediate postwar years—were also indicative of nostalgia for "the good old days."

A History of Hits

Once upon a time in America, politicians pledged to provide the electorate with "a chicken in every pot, a car in every garage." In Japan, too, gains in living standards after the war tended to be gauged in material terms, particularly by ownership of household appliances. This notion became so pervasive that around 1955 prospective brides demanded a washing machine, a TV set, and a refrigerator as their conditions for marriage. These quickly became known as the "three sacred treasures," a humorous allusion to the imperial regalia (mirror, sword, and jewel) symbolizing Japan's ancient dynasty.

In 1960 the administration of Prime Minister Ikeda Hayato announced a goal to double per capita income over the next ten years, and by the middle of the decade, the three sacred treasures that signified middle-class prosperity had evolved into the "Three C's" —a car, cooler (air conditioner), and color TV.

As consumer markets gradually became saturated, manufacturers realized they could no longer count on selling almost anything they produced. Product development was forced to focus on increasingly narrower segments. Thus use of the term *hitto shōhin* ("hit product") came into vogue to mark a clear success.

Selling the concept of hit products was, in a sense, a hit in itself, as it filled a need to monitor changing consumer lifestyles once the basic needs for food, clothing, and shelter had been met.

As a change of pace, on New Year's Day 1995, the *Nikkei Ryūtsū Shimbun* produced a listing of "Hits of the Half Century" that rated the products and institutions of the entire postwar period. The entries on this list give a broad picture of consumer life in Japan since 1945. The items and the year they were either introduced to Japan or became a hit are shown in the listing below.

EAST		WEST	
Grand Champion	Television (1953)	**Grand Champion**	Misora Hibari (entertainer, 1949)
Champion	Pachinko (1950)	**Champion**	Tokyo Olympics (1964)
Junior Champion	Chicken Ramen (1958)	**Junior Champion**	*Weekly Shōnen Jump* (manga mag, 1968)
Jr. Ch. 2nd Class	Ishihara Yūjirō (entertainer, 1956)	**Jr. Ch. 2nd Class**	Walkman (1979)
Up. Div. Rank & File	"Sazae-san" (cartoon, 1946)	**Up. Div. Rank & File**	Convenience stores (1969)
"	Coca-Cola (1957)	"	The Beatles (1966)
"	Takkyūbin (parcel delivery service, 1976)	"	Home video games (1983)
"	Expo '70 Osaka (World's Fair)	"	Refrigerators (early 1950s)
"	McDonald's (1971)	"	JALPAK Tours (1965)
"	"Sukiyaki Song" (1961 hit)	"	Takarakuji (lottery, 1945)
"	Shinkansen (1964)	"	*Kōjien* (dictionary, 1955)
"	*Otoko wa tsurai yo* (film series, 1969)	"	Princess Michiko Boom (1958)
"	Toyota Crown (1955)	"	"Oshin" (TV drama, 1983)
"	Haiseikō (racehorse, 1973)	"	Karaoke (1983)
"	Saran Wrap (1960)	"	Tokyo Disneyland (1983)
"	"Godzilla" (1954)	"	Pantyhose (1967)
"	Tanaka Kakuei (politician, 1972)	"	"Hachiji da yo! Zen'in Shūgō" (TV comedy, 1969)

(continued from page 17)

tracked by gauging demand at cash registers or turnstiles—as did both Windows 95 and Hideo Nomo, as well as other winners in the past (see box on page 19).

Considering the celebrated status of hit-dom and its impact on consumer markets, it's not surprising that *Nikkei* management gives serious treatment to its annual rating. Typically, staff at the newspaper's two main bureaus in Tokyo and Osaka spend the first ten months of any given year monitoring the business performance of manufacturing, distribution, and service companies. Then, in early October, the selection process for the year's hits begins. The end product, the *banzuke* that appears on the front page of the year's final edition, is finalized only about one week prior to its appearance.

Although this institution is now approaching its first quarter century, *Nikkei* management recognizes the dangers of allowing the judging process to become ossified. To avoid any possible criticisms that the selection process is dominated by a clique within the organization, the cards are reshuffled, so to speak, by rotating the staff specifically entrusted with each year's rankings. This sometimes has the effect of putting an individual stamp on the contents of an annual list. In 1993, for example, the *banzuke* featured the Japanese translation of *The Bridges of Madison County* and four other best-selling books—an unusually high number. The 1995 listing, by contrast, contained only one.

Although the *Nikkei*'s is the oldest and best known ranking of product hits, its preeminence has not deterred other organizations and publications from trumpeting their own lists of product hits. Unlike the *Nikkei*, which conducts its surveys and carries out judging entirely in-house, others organize panels of specialists from business and academic fields. The late December article listing product hits in DIME magazine is based on a poll by readers.

But the *Nikkei banzuke* is the standard, and its compilers are proud of the lengths they go to in order to keep things fair and square. "I think the idea of using readers to pick hits is a bit dangerous," contends Ikeda Shunsaku, a *Nikkei* editor. "Ordinary people don't spend the year engaged in collecting and monitoring business data. So they are more likely to remember the most recent hits and overlook those from earlier in the year."

What makes a product a hit? It goes without saying that healthy revenues are essential for inclusion on the list. But commercial success is by no means the sole criterion. The judges also seek evidence that a hit has carved out a new market or imparted some change in market direction, perhaps so fundamental that its introduction resulted in a discernible impact on an entire industry.

Another key factor in determining hit status is how a particular product and/or service has managed to alter consumer lifestyles or exert an influ-

• gauge = 計る *hakaru* • become ossified = 硬直する／硬化 *kōchoku suru/kōka suru* • clique = 小集団／派閥 *shōshudan/habatsu* • preeminence = 卓越／優位 *takuetsu/yūi* • trumpet = ふれて回る／吹聴する *furete mawaru/fuichō suru* • discernible = 明確な *meikaku na*

Use Your PC to Master Japanese and Chinese

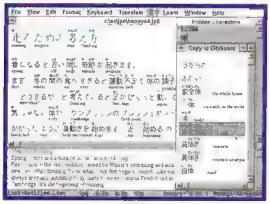
Enjoy fluency by leveraging your Asian language skills with ***Smart Characters*** integrated word processing, reading, writing, translating, and learning tool for PCs. Handy on-line references, dictionaries, *furigana*, *pinyin*, and English annotations speed reading, writing and translation.

Learn and use *kanji* and *hanzi* while creating your own documents, faxes, and vocabulary lessons.

Smart Characters

字 知

The definitive Word Processing, Reading, Writing, Translating, and Learning tool for Japanese and Chinese



- **Annotated text entry and editing replaces cumbersome printed dictionaries, and is easily hidden for printing, faxing, or every-day word processing use by native or fluent speakers.**
- **Customize on-line dictionaries and dynamic glossaries to add technical terms and boilerplate phrases for rapid text entry.**
- **Edit and export left, vertical, and right-to-left writing to any Windows application.**
- **Perfect for individuals or offices that need language assistance communicating in Japanese or Chinese, correspond in both languages, or have difficulty running and using less flexible word processing systems or adjuncts designed for native speakers.**
- **The optional DoubleByte TrueType font interface accessory allows simultaneous use of any Japanese traditional, simplified Chinese TrueType font in the same document, under any version of Windows, including Windows 95.**

Version 3.0 for Windows 3.1, 3.11, NT, or **Windows 95** is just $179.95. DoubleByte TrueType font interface is just $49.95. DOS version 2.9 for Students is only $99.95. Call or write for a free brochure, or order today! Satisfaction guaranteed.

Apropos Customer Service:
8 Belknap Street • Arlington, MA 02174
800-676-4021 or 617-648-2041
Visit us on the Web: WWW.aproposinc.com

ence on consumption habits. This is most easily gauged when a product incorporating some breakthrough—be it attributable to a new concept, new technology, or simply the government's decision to permit deregulation of some existing business sector—initiates a completely new market. For example, the opening up of the cellular telephone market to free competition resulted in sales of about 7.5 million cellular phones during 1995—enough to give the product an *ōzeki* rating on the *Nikkei banzuke*. It also indirectly gave birth to PHS, a personal handi-phone system that is less impressive from a technical standpoint, but, because of its low price, appeals to high school students, who only a short time previously had made a hit product out of pocket pagers.

Other trendy products of note include:

- ***Happō-shu***
  Described as "sparkling fermented beverages," these new drinks, which include "Hops" from Suntory and "Drafty" from Sapporo, are barely distinguishable from beer in terms of

taste. But a slight difference in their ingredients enabled domestic brewers to exploit a significant tax loophole, enough to allow the brew to be sold at almost 20 percent below the price of beer. The lower prices allowed domestic brewers to win back some of the market share they had lost to low-priced imported beers during 1994. Sadly, the Ministry of Finance is pushing to close the loophole, so the availability of these products may be short-lived.

- ***Spa-Oh quick-cooking spaghetti***
  Taking the concept of instant cup noodles a step further, Nisshin enjoyed success with three varieties of "quick-cooking spaghetti," sales of which reached an estimated ¥15 billion for the year.

- ***Mail order from overseas.***
  Actually, "mail" is a bit of a misnomer, since a large number of orders were placed using facsimiles or the Internet. Thanks to the high value of the yen, mail order from abroad means huge savings for Japanese shoppers. Companies such as Land's End provide toll-free numbers in

• be attributable to = ～に起因する／～によって可能となった ～ *ni kiin suru*/～ *ni yotte kanō to natta* • tax loophole = 税金の抜け穴 *zeikin no nukeana* • brew = 醸造された飲み物 *jōzō sareta nomimono* • misnomer = 誤称 *goshō*

Japanese High-Resolution Output and Digital Color Services
Now offering LARGE-FORMAT Japanese film output
offers a complete spectrum of high-quality digital services, including drum scanning, photo retouching, PostScript imagesetting, color separations, electronic stripping, composite film output and digital color proofing.
チューリップでは、ドラムスキャニングをはじめ、写真修正、ポストスクリプト、イメージセッティング、色分解、電子ストリッピング、合成フィルムアウトプット、デジタル・カラープルーフィングなど、デジタル分野の全域に渡って優れたサービスをお届けしています。

Tulip

1725 Montgomery
San Francisco, CA 94111

1715 University Avenue
Berkeley, CA 94703

tel: (510) 843-8171
fax: (510) 843-1870
BBS: (510) 843-0906
http://www.tulipnet.com

Japan, and others print catalogs in Japanese.

- ***Dietary supplements***
  Convenience stores, the undisputed vanguard of consumer retailing in Japan, once again helped a new product line achieve rapid market penetration. This time it was cut-rate vitamins and other dietary supplements. The rapidly growing new market, worth ¥45 billion, was created by the entry of major food manufacturers seeking to diversify their product lines.

Not all products on the 1995 list reflect trendy or upbeat thinking, however. Ranked sixth from the top on the "West" side of the *Nikkei*'s 1995 list were disaster goods. Sales of these items, which include emergency stocks of food and water, transistor radios, flashlights, and dry-cell batteries, were spurred by last January's devastating Hanshin earthquake. It clearly reflected a swell of anxiety as Japanese were rudely reminded that they inhabit one of the world's most earthquake-prone countries, and that their prosperity—and lives—can come to an abrupt end with virtually no warning.

In the end, whether spurred by trendiness or terror, short-term success of a hit product is no assurance of long-term revenues. Many products that make it to the *Nikkei* listing prove to be little more than fads. Only time will tell if this year's winners will develop into what marketers term *naga-iki shōhin* (長生き商品)—or "long-lived sellers." ❖

Mark Schreiber is a freelance writer based in Tokyo.

• penetration = 市場進出／普及 *shijō shinshutsu/fukyū* • spur = 拍車をかける *hakusha o kakeru* • be spurred by = ～に拍車をかけられる～ *ni hakusha o kakerareru* • -prone = ～がおこりやすい～ *ga okoriyasui*

Are you looking for a Japan-related job?

Asia-Net

- Marketing Professionals
- Business Administrators
- Linguists & Translators
- Localization Engineers
- Mechanical Engineers
- Chemical Engineers
- Systems Engineers
- Electrical Engineers

Then you need to subscribe to Asia-Net!

FREE!
Electronic Mailing List

To receive electronic mailings on Japan-related job openings:

Send an e-mail to
Majordomo@lists.mindspring.com
with "subscribe japan-net" in the message body.

Being on our electronic mailing list is FREE! However you must have an e-mail account.

Asia-Net • PO Box 66855
Scotts Valley, CA 95060
Tel: 408-469-0781 • Fax: 408-469-0782
http://www.asia-net.com

Learn Japanese Now!

Japanese TwinBridge

✓ English/Japanese Dictionary
✓ Use in any Windows App.
✓ No Need for Japanese Windows!
✓ High Quality Fonts!

	Scalable Fonts	299.00
Standard	24 by 24 Char	99.00
Basic	16 by 16 char	29.95
Junior		

Enter, Display, & Print Japanese Anywhere in Eng. Windows

Jr. Version $29

Fundamental Japanese

Fundamental Japanese is a highly interactive, powerful, multimedia education program for the Japanese Language. It enables you to READ, WRITE, and SPEAK Japanese in the shortest possible time, with graphics, animation and sound, using CD-ROM technology to illustrate each step

Volume 1: Katakana and Hiragana alphabets and simple Japanese words
Volume 2: Japanese Numeric System building sentences using dates and times
Volume 3: Basic and intermediate conversation skills

Sound Blaster Version 2.0 and compatible
DOS System - Windows NOT Required !!

Volume 1,2,3 $99
Full Set of 3 $249

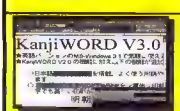
PC Transer Jr.

English to Japanese 60,000 word Translator with context driven, 50K word/Hr smart dictionary. 10 line per pass version of $1,995 version SALE PRICE→ ~~$129~~ $69

PC Transer Jr. / TwinBridge Jr. BundlePak
Everything the Windows user needs to enter, display and print Japanese as well as English to Japanese translation ~~$139~~ $89!

Learn While Translating Interactively !
Bi-Ling Writer Translation Software
英和・和英
SPECIAL SALE PRICE! ~~$289~~ $169
Works with Twinbridge or Japanese Windows

Japanese ⇄ English



KanjiWORD ver 3.0 $259
New, Scaleable Outline Fonts !
50,000 Word Dictionary

KanjiBASE
The Largest English/Japanese Dictionary Available for your PC
Input Methods: SALE PRICE
✓ English ~~$250~~
✓ Romaji $189
✓ Stroke Order

Power Japanese $189

$89 LEARN KANJI!
Kanji Moments

Order Toll Free
Fax 310-996-2303
Internet: clr@interserv.com

LARGEST MULTILINGUAL SOFTWARE DISTRIBUTOR IN THE WORLD
(800) 900-8803

Character Language Resources 2130 Sawtelle Blvd. 304A / Los Angeles, CA. 90025

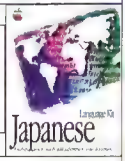
GITCO

Your one-stop superstore for japanese-language software and hardware. Call for your free catalog.

1-800-JAPAN-07

(510) 704-9129 outside N. America, email to gitcoinfo@aol.com

OPERATING SYSTEMS: From Apple's Japanese Language Kit and KanjiTalk for Mac to DOS/V, Win-J and the Japanese Windows Kit for PC, GITCO has an O/S to meet your application and system needs. And we always offer bundle discounts.



WORD PROCESSING& TRANSLATION: We carry all the hottest new programs for Mac and PC, including Nisus and the incredible Japanese Power Tools, PC-Transer and EGWord. All at the best prices, and all with full bilingual support.

LANGUAGE LEARNING: Our sophisticated learning packages teach you the fundamentals of Japanese reading and writing using interactive, multi-media technology, making language learning more fun and effective than ever before.

The Canon Wordtank Super Series

IDX-9500
IDX-7500
IDX-6500

This pocket-size powerhouse will meet your every translation demand. It's three dictionaries built into one. Input in kana or romaji. Search for over 6,500 kanji and 30,000 compounds by radical, stroke count or phonetic reading. Japanese-English, English-Japanese dictionaries feature over 170,000 words. More than 640,000 entries in all! The Canon Wordtank. When you're serious about Japanese.

THE SHARP ZAURUS: Look up kanji by drawing the characters right on to the screen. But that's not all: Massive bi-directional dictionaries, memory to store hundreds of pages of bilingual notes, optional fax-modem link and dozens of other features make this PDA your perfect digital ambassador to Japan.

And much, much more. Call for your free catalog today. (800) 527-2607

Sasuga Japanese Bookstore

The Source for Japanese Language Publications

Call for a free copy of the 1996 Sasuga Catalog

Weekly & Monthly Magazines
Language Texts & Cassettes
Japanese Software
Manga & Anime
Dictionaries
Literature
History
Arts

SASUGA
泊石
JAPANESE BOOKSTORE

7 Upland Road • Cambridge, MA 02140
Tel: 617-497-5460 • Fax: 617-497-5362
http://www.terra.net/sasuga

Mangajin tapes are a sound investment!

What they're saying about the *Mangajin* tapes:

"I like the flow of the dialog—it sounds very natural; the voices have realistic emotional content, not stilted like dubbed videos."

"I feel that the tapes really helped me 'get' the issue."

"The tapes make the story and the language come alive. I can check my reading with the speaking; it's helpful and fun."

"I like being able to hear the Japanese at the normal speed you would hear in conversation. It's more natural sounding and interesting than most study tapes."

"I like the variety of formats—the translation following the Japanese on Side A and the uninterupted stories on Side B."

You've probably read or heard about the *Mangajin* tapes by now. Audio reenactments of all of *Mangajin*'s manga pages are now available on cassette tape.

Unlike many language-learning tapes which may have a single speaker reading the lines in a monotone, *Mangajin*'s tapes feature real voice actors who play out the parts and bring the manga stories to life.

Side "A" of the *Mangajin* tapes gives you each sentence or line of Japanese followed by a pause for repeating, then the same line in English with a pause.

Side "B" provides the entire content of each story in Japanese, with no pauses, then the entire story in English with no pauses.

If you've ever priced language learning tapes, you'll realize how much of a bargain these tapes are at only $8.00 each. Subscribe to the tape series and you get ten tapes, one full year of *Mangajin*, for only $80.00—that's a yearly savings of $29.50 off the price you'd pay if you bought each tape individually at the regular price of $10.95 each.

Save $29.50—subscribe to the Mangajin Cassette Series today!

CALL: 800-552-3206

Mangajin's Money-Back Guarantee:

If you ever become dissatisfied with Mangajin magazine or the Mangajin Tape Series for any reason, you may cancel your subscription, and receive a full refund on all unmailed issues and/or tapes.

Please note that in the US, tapes are mailed separately from the magazine, arriving 1-2 weeks later.

Order via email:orders@mangajin.com • Compuserve: 74230,2555
In the US: Mangajin • PO Box 7119 • Marietta, GA 30065 • Tel: 800-552-3206 • Fax: 770-590-0890
In Japan: SSKC • Minami Aoyama 2-18-9 • Minato-ku, Tokyo 107 • Tel: 03-3479-4434 • Fax: 03-3479-5047
Prices in Japan: ¥1,200 + handling for single cassette tape/¥11,000 for one year (10 tapes)

Part 2

男はつらいよ

Otoko wa Tsurai Yo

It's Tough Being a Man

山田洋次 原作
林典律雄 脚色
高井研一郎 作画

Original Story by Yamada Yōji
Written by Hayashi Norio
Art by Takai Kenichirō

Cast of Characters

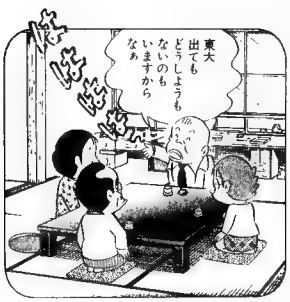
Kuruma Torajiro is an unmarried, middle-aged man who travels from town to town peddling books and other items at festivals. Tora-san is lovable but lazy, and his family anxiously wishes that he would settle down. "Home" is with his aunt and uncle in the Shibamata section of Tokyo.

Oi-chan, Tora-san's uncle, and **Oba-chan**, his aunt, together own Kurumaya, a shop selling the Japanese-style dumplings called *dango*. Since Tora-san's parents are dead, they serve as his surrogate parents.

Shachō-san runs the Asahi Print Shop and is a friend of the family. In this episode, he is assisting in the search for a woman to marry the wayward Tora-san.

Sakura, his half-sister, is a sweet-tempered woman who worries incessantly about her brother. **Hiroshi**, her mild-mannered husband, works for the Asahi Print Shop.

In the last episode . . .



Hoping to turn their black sheep into a family man, the Kurumas dispatch Shachō-san to the home of a local family, where he broaches the idea of a match between Tora-san and the family's marriage-age daughter. Knowing Tora-san's reputation, however, Shachō-san wisely refrains from revealing the name of the prospective groom. The situation gets sticky when the parents start asking questions.

"What line of work is he in?" asks the mother. "Sales," Shachō-san replies smoothly, glossing over the fact that, when employed, Tora-san peddles cheap books at festival bazaars. The next hurdle is education: "He had this educational philosophy, you see, that instead of attending some useless college, he should get out into the real world."

All hope for success ends when the father asks the sweating Shachō-san for an answer that can't be fudged: the marriage prospect's name. "As it happens . . . his name is Kuruma Torajirō," Shachō-san reluctantly admits. "Do you take us for fools?" shouts the father as his daughter bursts into tears. Shachō-san is kicked out of the house and returns to Kurumaya with the bad news. "There's no point," he notes, "continuing the search in Shibamata." The situation appears hopeless—until a new prospect appears.

© Yamada Yōji, Hayashi Norio & Takai Kenichirō All rights reserved First published in Japan in 1994 by Gakken, Tokyo. English translation rights arranged through Gakken.

いよいよだねぇ
兄さんは？
1
起きてきて飯食って
上がったっきり何してんだか…
2
……

1 **Shachō**: いよいよ　だ ねえ。
Iyoiyo *da* *nē.*
at hand/imminent is (colloq.)
"Well, this is the day!" (PL2)

Hiroshi: 兄さん　は?
Niisan *wa?*
older brother as for
"Where's Tora-san?" (PL2)

- *iyoiyo* is used when referring to an event that is "imminent/near at hand," generally with the feeling of "finally/at long last."
- *da* is the PL2 equivalent of *desu* ("is/are").
- *nē* with a long vowel means the speaker strongly assumes agreement/common feeling on the part of the person being addressed. In a situation like this, it has the effect of a mild exclamation.
- within the family, younger siblings generally refer to their older siblings by their kinship titles (*o-niisan*, "older brother," or *o-nēsan*, "older sister"; the honorific *o-* is optional in both cases) rather than by their names. The same titles are used for older brothers-in-law and sisters-in-law. Tora-san is Hiroshi's brother-in-law.
- stating just a topic + *wa* ("as for") with the intonation of a question asks very generally about the status/condition of that topic.

2 **Oi-chan**: 起きてきて、　飯　食って、/　上がったっきり 何　して　んだか...
Okite kite, *meshi* *kutte,* / *agatta* *kkiri* *nani* *shite* *n da ka . . .*
got up and came-and rice/meal ate-and went up[stairs] only what is doing (explan.-?)
"He got up and came [downstairs] and ate breakfast, then he just went back upstairs, and what could he be doing?—[we haven't heard a peep out of him since.]"
"He got up and came downstairs to eat, and then just went back upstairs. Who knows what he's up to!" (PL2)

- *okite* is the *-te* form of *okiru* ("wake/get up"), and *kite* is the *-te* form of *kuru* ("come").
- *meshi*, "[cooked] rice," is also used as an informal word for "meal," mostly by males.
- *kutte* is the *-te* form of *kuu*, an informal word for "eat" used mostly by males.
- *agatta* is the plain/abrupt past form of *agaru* ("go up"), here meaning "go upstairs."
- in colloquial speech, *kkiri* (or *kiri*) after a past verb implies that that is the only action that took place; it typically carries the feeling of "and nothing else has happened since."
- *shite n da* is a contraction of *shite iru* (progressive "is/are ～ing" form of *suru*, "do") and the explanatory *no da*. *O*, to mark *nani* as the direct object, has been omitted.
- something like *wakaranai* ("don't know," negative of *wakaru*) is understood at the end of the sentence. An abrupt question ending in *ka*, *no ka*, or *n da ka* followed by *wakaranai* essentially makes an indirect question: "I don't know/can't figure out what ～." In direct speech, *da* does not occur in abrupt questions; the *desu ka* of PL3 speech simply becomes *ka* in PL2 speech. But in indirect speech, the *da* can be used before the question particle *ka*. It's largely because this usage is limited to indirect speech that we can tell something like *wakaranai* is understood at the end.

letters

(continued from page 8)

They got lazy when it came to finding a replacement interpreter. For one thing, Dallas has agencies that supply professional interpreters (of spoken language) and translators (of written language). As a Bible Belt city, it undoubtedly numbers among its residents former missionary kids who grew up bilingual and probably even rooted for a Japanese baseball team in their youth.

Still, language ability is only a necessary, not a sufficient, qualification for a professional interpreter. I earn about half my income translating written Japanese into English, read Japanese mysteries for pleasure, enjoy unsubtitled Japanese videotapes, and function comfortably in an all-Japanese environment. Yet I refuse to interpret except in very informal social circumstances, because I can't change linguistic channels instantly. An experienced translator of my acquaintance, a former missionary kid whose language skills are above reproach, interprets only reluctantly, because doing a professional job of it is so mentally exhausting. On the other hand, I've met interpreters who thrive on the rapid-fire give and take of a live conversation and can't imagine sitting at a computer surrounded by piles of dictionaries. Even these people specialize in particular fields or insist on a thorough briefing before any assignment, and they turn down jobs for which they don't feel qualified.

Kent Brown did the best he could in an impossible situation, just like a high school baseball player thrown into the All-Star game. The fault lies with Major League Baseball for putting him in that position.

KAREN SANDNESS
Portland, OR

Lee
ズズズ
1
2
3
……
ともかく
おれぁ
この話を
持ってきて
くれた
御前様が
本当に
仏様に
見えたぜ
ありがたい
ことだね
4
バツイチ
だけど
けっこう
美人だし
だいいち
寅さんでも
いいってん
だからな
これは
スゴイよ
5

1 **FX**: ポイ
Poi
(effect of tossing something—here the picture of his prospective bride)

2 **Sound FX**: ズズッ
Zu zu!
(effect of sliding across the tatami)

3 **FX**: デレッ
Dere!
(effect of going gaga over the picture)

- *dere!* comes from *deredere*, which represents a slovenly effect in attitude, movement, or dress, or the effect of going silly/gaga over a member of the opposite sex.

4 **Oi-chan**: ともかく おれぁ この 話 を 持ってきてくれた 御前様 が 本当に 仏様 に 見えたぜ。
Tomokaku orea kono hanashi o motte kite kureta gozen-sama ga hontō ni hotoke-sama ni mieta ze.
at any rate as for me this proposal (obj.) brought-(for us) priest (subj.) truly Buddha as saw (emph.)
"At any rate, for me, the Reverend who brought us this proposal really looked like the Buddha."
"At any rate, when the Reverend came along with this proposal, it was like the Buddha himself had appeared." (PL2)

Oba-chan: ありがたいこと だ ね。
Arigatai koto da ne.
thankful thing is (colloq.)
"It is a thing to be thankful for, isn't it."
"It truly is a blessing." (PL2)

- *orea* is a contraction of *ore wa*, the rough, masculine word for "I/me" plus the topic marker *wa*: "as for me."
- *hanashi*, lit., "talk," can refer to a wide variety of "talks/negotiations/proposals."
- *motte kite* is the *-te* form of *motte kuru* ("bring," from *motsu*, "carry," and *kuru*, "come"). *Kureta* is the plain/abrupt past form of *kureru*, which after the *-te* form of a verb implies the action is/was done for the benefit of the speaker or someone close to him.
- *gozen-sama* is a word used to refer to nobility ("His Excellency/His Lordship"), or to a person of revered status in the community. Here Oi-chan is referring to the head priest of the local Buddhist temple, so it's essentially like referring to the pastor of a Christian church as "the Reverend." *Kono hanashi o motte kite kureta* is a complete thought/sentence ("[he] brought us this proposal") modifying *gozen-sama*.
- *hontō* = "truth," and *hontō ni* is its adverb form, "truly."
- *mieta* is the plain/abrupt past form of *mieru* ("can see/appears"); ～ *ni mieru* = "appears/looks to me like ～."
- *ze* is a rough, masculine particle for emphasis.
- *arigatai* is the plain form of the adjective from which we get the expression of gratitude *arigatō (gozaimasu)*, and *koto* = "thing," so *arigatai koto* is literally "a thing that has/earns one's gratitude" → "a blessing."

5 **Shachō**: バツイチ だ けど けっこう 美人 だ し、
Batsuichi da kedo kekkō bijin da shi,
once divorced is but quite/considerably beautiful woman/beauty is and
だいいち 寅さん でも いい って んだ から な。
dai-ichi Tora-san demo ii tte n da kara na.
to begin with (name-hon.) even if it is is OK/fine (quote) (explan.) because (colloq.)
"She's been married before, but she's quite a beauty, and besides, to begin with, she says it's OK even if it is Tora-san."
"She's been married before, but she's quite a beauty, and besides, most important of all, she says she's willing to accept Tora-san." (PL2)

これ は スゴイ よ。
Kore wa sugoi yo.
this as for amazing/incredible is
"It's unbelievable." (PL2)

- *batsuichi* is here being used loosely to mean "a woman who has been married once before." Strictly speaking, *batsuichi* is a slang term for a once-divorced woman, not a widow, as the prospect in this case has been described. It literally means "one cross-out" (from *batsu*, the name of the × symbol used for crossing things out, and *ichi*, "one"), in reference to how a woman's name gets crossed out on her husband's family register when she divorces. A twice-divorced woman is called *batsuni* ("two cross-outs"), and so forth. Of course, these are not terms one would use to the person's face.
- *kekkō* is an adverb that means "quite/considerably" when modifying an adjective; in this case the adjective has been subsumed by the noun *bijin* ("beautiful woman/beauty").
- *shi* is an emphatic "and/and besides" for linking clauses in a sentence.
- ～ *demo ii* = "even ～ is fine/OK" or "even ～ is acceptable."
- *tte n da* is a colloquial contraction of *to itte iru* ("is saying [that] ～") plus the explanatory *n da*.
- *sugoi* expresses the speaker's amazement.

百万年待ってたってこんないい話はもう来ないよ
二度とないチャンスですよね
絶対成功させないとな！
1
あらみんないたの
なんだか落ちつかなくってさ
2
あたしもそうなの
まだ時間はあるのに来ちゃった
3
いいかさくら
おまえだけが頼りなんだからな
4
そうだよさくらちゃん
5
ええ
わかってるわよ
6
なんだかうるせぇなぁ
よっ寅さんいよいよだね！
7

1 **Shachō**: 百万年　待ってたって こんな
Hyakuman-nen mattetatte konna
million years even if waited this much
いい 話 は もう 来ない よ。
ii hanashi wa mō konai yo.
good proposal as for again won't come (emph.)
"Even if he waited a million years, this good of a proposal will not come again."
"He could wait a million years and never see a proposal this good again." (PL2)

Hiroshi: 二度 とない チャンス です よ ね。
Nido to nai chansu desu yo ne.
twice not occur chance is (emph.) (colloq.)
"It's a chance that won't occur a second time, isn't it."
"Right—it's a once-in-a-lifetime opportunity." (PL3)

Oi-chan: 絶対 成功させないと な!
Zettai seikō sasenai to na!
absolutely must make succeed (colloq.)
"We absolutely have to make it work!" (PL2)

- *hyaku* = "100," and *man* is the "ten-thousands" unit, so *hyakuman* = "one million"; *-nen* is the counter suffix for "years."
- *mattetatte* is a contraction of *matte itatte*, a colloquial equivalent of *matte ite mo* ("even if one waits/is waiting"), from *matsu* ("wait").
- *mō* followed by a negative verb means "not anymore/not again." *Konai* is the negative of *kuru* ("come").
- *seikō* is a noun for "success," and *seikō suru* is its verb form, "succeed." *Seikō sasenai* is the negative of *seikō saseru*, the causative "make/let" form of the verb. *Ikenai* is understood after *to*, completing the "must/have to" form of the verb: *seikō sasenai to ikenai* ("must make [it] succeed").

2 **Sakura**: あら、みんな いた の?
Ara, minna ita no?
(interj.) everyone was here (explan.)
"Oh, everyone's here?" (PL2)

Hiroshi: なんだか 落ちつかなくって さ。
Nandaka ochitsukanakutte sa.
somehow/vaguely was restless-(cause) (colloq.)
"Somehow we just couldn't sit still." (PL2)

- *ara* is a feminine interjection showing sudden awareness/surprise: "Oh!/Oh my!"
- *ita* is the plain/abrupt past form of *iru* ("exist/be in a place" for people and animate beings).
- asking a question with the explanatory *no* is common in colloquial speech, especially that of females.
- *ochitsukanakutte* is a colloquial *-te* form of *ochitsukanai* ("be restless/ill at ease"); the *-te* form is often used to state the cause of or reason for what follows in the sentence, but in this case it's the reason for the observed situation, so the rest of the sentence can be left unsaid.

3 **Sakura**: あたしも そう なの。
Atashi mo sō na no.
I also that way (explan.)
"That's how I felt, too." (PL2)

Sakura: まだ 時間 は ある のに 来ちゃった。
Mada jikan wa aru noni kichatta.
still time as for have even though came ahead
"Even though I still had plenty of time, I went ahead and came." (PL2)

- *atashi* is a variation of *watashi* ("I/me"), used mostly by female speakers.
- *kichatta* is a contraction of *kite shimatta*, the *-te* form of *kuru* ("come") plus the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of a verb can express the feeling that the speaker did the action impulsively/without being able to help herself.

4 **Oi-chan**: いい か、さくら。
Ii ka, Sakura.
good/OK (?) (name)
"Now listen, Sakura." (PL2)

Oi-chan: おまえ だけ が 頼り なんだ から な。
Omae dake ga tayori na n da kara na.
you only (subj.) hope (explan.) so (colloq.)
"You alone are our hope, so [don't let us down].
"You're our only hope. We're counting on you." (PL2)

- *ii ka* is literally "is it OK?," but it's also used when beginning admonitions/instructions, like "Alright now, listen up!"
- *omae* is a casual, masculine word for "you" used for people of equal or lower status.
- *tayori* = "reliance"—i.e., the person or thing one is relying upon for some purpose → "hope."

5 **Oba-chan**: そう だ よ、さくらちゃん。
Sō da yo, Sakura-chan.
that way is (emph.) (name-dim.)
"That's right, Sakura." (PL2)

- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms."), most typically used with the names of children, but also among close adult friends and family.

6 **Sakura**: ええ、 / わかってる わ よ。
E, / wakatteru wa yo.
yes/uh-huh know (fem.) (emph.)
"Yes, I know." (PL2)

- *ē* is a relatively casual "yes," less formal than *hai*.
- *wakatteru* is a contraction of *wakatte iru* ("know/understand"), from *wakaru* ("come to understand").
- *wa yo* is a colloquial combination that provides distinctly feminine emphasis.

7 **Tora-san**: なんだか うるせぇ なぁ。
Nandaka urusē nā.
somehow/for some reason noisy (emph.)
"For some reason, it sure is noisy."
"What's all the commotion?" (PL2)

Shachō: よッ、 寅さん、 いよいよ だ ね!
Yo!, Tora-san, iyoiyo da ne!
hey!/yo! (name-hon.) imminent/at hand is (colloq.)
"Yo, Tora-san, it's imminent, isn't it?"
"Yo, Tora-san! It's finally the big day, huh!" (PL2)

- *nandaka* implies something is vague or unclear → "somehow/for some reason."
- *urusē* is a masculine slang/dialect version of *urusai* ("noisy"). *Nandaka urusai* essentially implies "For reasons that are unclear to me, you sure are/it sure is noisy." The vowel combination *ai* often changes to *ē* in masculine slang and certain dialects.
- *yo!* is a very informal masculine greeting, like "Hey!/Yo!"

何が？
お見合い
お見合いですよ
1
ああ
あれ…
2
ちょっとお兄ちゃんどこへ？
草加
3
朝のお散歩よ
スッ
4
見合いだってのにか!?
5
あれっ
おいちゃんよ
6
寅さん
それじゃなにかい
見合いがあると散歩しちゃいけないってのかい？
7
そうは言っちゃいないだろ
8
それより寅ちゃん
着てくものなんだけどさ
9

1 **Tora-san**: 何 が?
Nani ga?
what (subj.)
"What is?"
"For what?" (PL2)

Shachō: お見合い。
O-miai.
"Your *o-miai.*" (PL2)

Hiroshi: お見合い です よ。
O-miai desu yo.
o-miai is (emph.)
"Yeah, for your *o-miai.*" (PL3)

- since he's actually responding to *iyo-iyo desu ne* ("It is imminent, isn't it?"), he says, "What is?"
- *o-miai* (or just *miai* without the honorific prefix, as seen below) refers to a formal meeting between the prospective bride and groom in an arranged marriage. *Mi-* is from the verb *miru*, "look at/see," and *-ai* is from *au*, which after another verb indicates that the action is mutual or interactive. The purpose of a *miai* is exactly that: for the prospective couple to look each other over and decide whether the other would be an acceptable partner.

2 **Tora-san**: ああ、あれ...
Ā, are.
(interj.) that
"Oh, that." (PL2)

3 **Sakura**: ちょっと、お兄ちゃん、 どこ へ?
Chotto, o-niichan, doko e?
a little (hon.)-older brother-(dim.) where to
"Just a second, Tora-chan, where are you going?" (PL2)

Sign: 名代 草だんご
Nadai Kusa-dango
famous grass/mugwort dumplings
Famous Mugwort Dumplings

- *dango* are boiled or steamed dumplings made most commonly from rice flour but also from other flours. *Kusa* (lit., "grass") in cooking generally refers to a green herb of some kind; *kusa-dango* are flavored with an herb called *yomogi* ("mugwort/wormwood").
- 名代, when read as *myōdai*, means "agent/representative"; but it can also be read *nadai*, meaning "famous/renowned." *Nadai* often appears on store signs and on product packaging, whether or not the item in question is actually famous.

4 **Tora-san**: 朝 の お散歩 よ。
Asa no o-sanpo yo.
morning of (hon.)-walk (emph.)
"For my morning walk." (PL2)

FX: スッ
Su! (turning abruptly to go)

5 **Oi-chan**: 見合い だ って のに か?!
Miai da tte no ni ka?
miai is (quote) even though (?)
"Even though it's [your]-*miai* [day]?"
"Even though you have a *miai* today?" (PL2)

- *tte* here is a colloquial equivalent of the quotative *to iu*—in this case not marking a true quote. ～ *da to iu no ni* is often used as an expression for "even though it is ～."

6 **Tora-san**: あれっ?
Are!?
(interj.)
"What's that?" (PL2)

(continued)

FX: くる
Kuru
(effect of spinning around on his heels)

Tora-san: おいちゃん よ。
Oi-chan, yo.
uncle (address)
"Oi-chan . . ."

- *are?* is an interjection of surprise/bewilderment/confusion: "Huh?/What?/What's that?"
- *Oi-chan*, which everyone uses as his name, is actually a variation of *oji-chan*, a more familiar equivalent of *oji-san* ("uncle"; the prefix *o-* is obligatory).
- *yo* is sometimes used like this when directly addressing or calling to someone, something like saying "Oh uncle/Oh Oi-chan."

7 **Tora-san**: それじゃ、 なに かい、...
Sore ja, nani kai, . . .
in that case/then what (?)
"Then what?"

Tora-san: 見合い が ある と
miai ga aru to
miai (subj.) have if
散歩 しちゃいけない って のかい?
sanpo shicha ikenai tte no kai?
walk mustn't do (quote) (explan.-?)
"Are you saying that if a person has a *miai*, he shouldn't go for a walk?" (PL2)

Oi-chan: 寅さん...
Tora-san . . .
"Tora-san . . ."

- *kai* is a colloquial *ka*, for questions, but with a softer feeling. *Nani* here is an interpolated question, not part of the main clause of the sentence, and using *kai* after such a question is a kind of slang or dialect. Normally it would be just *nani*, without *ka*.
- *to* after the plain non-past form of a verb can make a conditional "if/when" meaning.
- *shicha ikenai* is a contraction of *shite wa ikenai*, a "must not" form of *suru* ("do").
- *tte* is again equivalent to the quotative *to iu*, this time indicating a true quote: *tte no kai* = "are you saying that ～?"

8 **Oi-chan**: そう は 言っちゃ いない だろ。
Sō wa itcha inai daro.
that as for said (emph.) have not surely
"I never said that." (PL2)

- *itcha inai* is a contraction of of *itte wa inai*, from *iu* ("say"). *Itte inai* is the negative form of *itte iru* ("have said"), and inserting *wa* adds emphasis. *Daro* makes a conjecture ("surely/probably"), but here it's a fairly assertive one.

9 **Oba-chan**: それ より、 寅ちゃん、
Sore yori, Tora-chan,
that more than (name-dim.)

Oba-chan: 着てく もの なんだ けど さ...
kiteku mono na n da kedo sa . . .
wear-and-go thing (explan.) but (colloq.)
"More important than that, Tora-chan, is what you're going to wear . . ." (PL2)

- ～ *yori* means "more than ～"; in this case *sore yori* implies not just "more than that" but "more important than that."
- *kiteku* is a contraction of *kite iku*, the *-te* form of *kiru* ("wear") and *iku* ("go"). *Kite iku mono* = "what you'll wear."

そう
それよ
それ
この人の
背広が
あるんだけど
それで
いいかい？
おい
ちゃんの！
1
モノは
上等
なのかい？
そいつは
何かい
2
上等って？
3
英国製の
生地で
何十万も
するような
シロモノ
かってのの！
4
それほどの
ことではない
けど
少なくとも
あんたが
今着てる
ものよりは
ましだと
思うよ
5
ちょっと
お聞き
しますがね
見合い
ってのは
いいもの
着てけば
うまく
いくってもの
なのかい？
そんな
ことは
ねぇだろう
けどさ…
6
じゃ
いいじゃ
ねぇか
カッコ
つけずによ
素のままの
おれを見て
もらう
これで
いいんじゃ
ないの
7
そうね
それが
いいのかも
しれない
8

1 **Oi-chan**: そう、 それ よ、それ。
Sō, sore yo, sore.
that way/yes that (emph.) that
"Yeah, that's it. That's the question." (PL2)

Oba-chan: この 人 の 背広 が ある んだ
Kono hito no sebiro ga aru n da
this person 's suit (subj.) exists (explan.)
けど、それ で いい かい?
kedo, sore de ii kai?
but that with good/OK (?)
"We have Oi-chan's suit, but will that be OK?"
"Oi-chan has a suit. How about wearing that?" (PL2)

Tora-san: おいちゃん の?
Oi-chan no?!
(name) '||
"Oi-chan's suit!?" (PL2)

- *kono hito*, literally "this person," is a reference to her husband, Oi-chan. A similar expression is *uchi no hito* (lit., "the person of [my] house"), used to refer to one's husband when he is not present.

2 **Tora-san**: そいつ は、 何 かい、
Soitsu wa, nani kai,
that thing as for what (?)
モノ は 上等 なのかい?
mono wa jōtō na no kai?
goods/quality as for superior (explan.-?)
"That, what, are the goods superior?"
"What—is it a quality suit or something?" (PL2)

- *soitsu*, from *sono yatsu*, means "that guy/fellow/thing"—here referring to "that suit [which you just mentioned]."

3 **Oba-chan**: 上等 って?
Jōtō tte?
superior (quote)
"Quality suit?" (PL2)

- the colloquial quotative *tte* is commonly used with the intonation of a question when repeating something the other person has said to ask for clarification—something like "what do you mean (by) ～?"

4 **Tora-san**: 英国製 の 生地 で、/ 何十万
Eikoku-sei no kiji de, / nanjuman
British-made that is fabric is-and several 100,000
も する ような シロモノ かって の!
mo suru yō na shiromono ka tte no!
(emph.) costs like goods (?) (qte.)(explan.)
"I mean is it the kind of suit made of fabric imported from England and costing several hundred thousand yen?" (PL2)

- 英国 (*Eikoku*) is the kanji name for "England"; the katakana name *igirisu* (イギリス, from the Portuguese *Inglés*) is more widely used in most contexts.
- the suffix *-sei* appended to a place name means "made in ～"; appended to the name of a material it means "made of ～."
- *man* = 10,000, so *jūman* = 10 x 10,000 = 100,000, and *nanjuman* = "several hundred thousand." At current exchange rates, ¥100,000 is about $1,000.
- *suru* after a monetary amount means "costs"; inserting the emphatic *mo* implies the amount is large for the context.

5 **Oba-chan**: それ ほど の こと ではない けど
Sore hodo no koto de wa nai kedo
that degree of thing is not but
"It's nothing that fancy, but . . ."

Oba-chan: 少なくとも あんた が 今 着てる もの
sukunakutomo anta ga ima kiteru mono
at least you (subj.) now wearing thing
より は まし だ と 思う よ。
yori wa mashi da to omou yo.
more than (emph.) prefrbl is (quote) think (emph.)
"at least it's better than the jacket you're wearing right now, I think." (PL2)

- *mashi* ("is better [than]/preferable [to]") is typically used when comparing two not-so-good items; *yori* marks the lesser item in a comparison, so ～*yori mashi da* = "is preferable to ～." *Wa* has an emphatic effect, so inserting it gives the feeling of "at least" (in this case reinforcing *sukunakutomo* at the beginning of the sentence).

6 **Tora-san**: ちょっと お聞きしますが ね、
Chotto o-kiki shimasu ga ne,
a little (hon.)-ask but (colloq.)
"I will ask a little question, but . . ."
"Let me ask you one wee little question."

Tora-san: 見合いって の は いい もの 着てけば
miai tte no wa ii mono kitekeba
miai (quote) thing as for good thing if wear
うまくいく って もの なのかい?
umaku iku tte mono na no kai?
go well (quote) thing (explan.-?)
"Is a *miai* something that turns out well if you go wearing something nice?" (PL2)

Oi-chan: そんな こと は ねぇ だろう けど さ...
Sonna koto wa nē darō kedo sa . .
that kind of thing as for not exist prbly but (colq.)
"I don't suppose you could say that, but . . ." (PL2)

- *o-kiki shimasu* is a PL4 humble form of *kiku* ("ask"). Using a PL4 form in a PL2 sentence can sometimes carry a sarcastic tone, as it does here.
- *kitekeba* is a contraction of *kite ikeba*, a conditional "if/when" form of *kite iku* (lit., "wear and go").
- *nē* is masculine slang/dialect for nai ("not exist/have"). *Sonna koto (wa) nē* is an idiom for denying the accuracy or validity of what's just been said.

7 **Tora-san**: じゃ、 いい じゃねぇか。
Ja, ii ja nē ka.
in that case/then good/OK is it not?
"All right, then." (PL2)

Tora-san: カッコ つけずによ、 素のままの おれ を
Kakko tsukezu ni yo, su no mama no ore o
appear. w/o putting on real/natural me (obj.)
見てもらう。 これ で いい んじゃないの?
mite morau. Kore de ii n ja nai no?
have her/them see this with OK (expl) isn't it?
"Instead of putting on appearances, let them see the real me. Isn't that the way it should be?" (PL2)

- *kakkō* (or *kakko*) refers to external appearances, and *kakko tsukezu* is a negative form of *kakko tsukeru*, lit., "put on appearances."
- *kore de ii* can mean either "this is enough" or "this is how it should be." *N ja nai no* = "isn't it the case that?"

(continued on next page)

あるがままの兄さんを見てもらうんですね
そいつはまずいんじゃないの
1
何か言ったかタコ！
ジロ
2
あいや…
3
じゃな
お兄ちゃん
あたしも行こうか？
4
なんでおまえがついてくんだよ
だってあたしもお見合いに同席するんだもん
5
あのなぁおれは
中学を受験する小学生じゃないんだぞ
6
心配すんなって寺へはちゃんと時間通りにいくからよ
7

6 *(continued from previous page)*

Sakura: そう ね。
Sō ne.
that way (colloq.)
"I suppose so." (PL2)

Sakura: それ が いい の かもしれない。
Sore ga ii no kamo shirenai.
that (subj.) good/OK (explan.) maybe
"Maybe that's best." (PL2)

- *sō ne* expresses agreement or acceptance, like "that's true, isn't it/that's a good idea, isn't it" → "right/OK/maybe so/I suppose so/good idea."

---

1 **Hiroshi**: あるがまま の 兄さん を
Aru ga mama no niisan o
as he is who is brother (obj.)
見てもらう んです ね。
mite morau n desu ne.
have them see (explan.) right?
"So we have them see Tora-san as he really is . . ." (PL3)

Shachō: そいつ は まずい ん じゃない の?
Soitsu wa mazui n ja nai no?
that as for bad (explan.) is not (explan.)
"Isn't that a bad idea?" (PL2)

- *aru ga mama* (or *ari no mama*) is an expression for "just as it/he is." *No* makes this a modifier for *niisan* ("brother") → "brother/Tora-san just as he is."
- *mite* is the *-te* form of *miru* ("see/look at") and *morau* after the *-te* form of a verb implies having someone else do the action.
- *soitsu* ("that guy/fellow/thing") in this case refers to the plan/suggestion as summed up by Hiroshi → "that idea."

2 **Tora-san**: 何か 言った か、 タコ!
Nanika itta ka, Tako?
something said (?) (name)
"Did you say something, Tako?" (PL2)

FX: ジロ
Jiro
(effect of giving Shachō a dirty look)

- *Tako*, literally "octopus," is Shachō's not-very-complimentary nickname.

3 **Shachō**: あ、 いや . . .
A, iya . . .
(interj.) no
"Er, no . . ." (PL2)

- *iya* is a more colloquial word for *iie* ("no").

4 **Tora-san**: じゃな。
Ja na.
bye
"See ya." (PL2)

Sakura: お兄ちゃん、/ あたし も 行こう か?
O-niichan, / atashi mo ikō ka?
(hon.) brother I/me also shall go (?)
"Tora-chan, shall I go along?" (PL2)

- *jā* (a contraction of *dewa*) is literally "in that case/then/well then," but it serves idiomatically as a casual/informal "goodbye."
- *ikō* is the volitional ("let's/I shall") form of *iku* ("go"). In a question it becomes "shall I ~?"

5 **Tora-san**: なんで おまえ が ついてくんだ よ?
Nande omae ga tsuitekun da yo?
why you (subj.) accompany-(explan.) (emph.)
"Why should you come along?" (PL2)

---

5 (continued)

Sakura: だって、あたし も お見合い に
Datte, atashi mo o-miai ni
(conj.) I/me also (hon.)-*miai* at
同席する んだ もん。
dōseki suru n da mon.
attend with (explan.) because
"Well, because I'll be going to the *o-miai* with you." (PL2)

- *nande* is a colloquial *naze* ("why").
- *tsuite* is the *-te* form of *tsuku* ("attach/stick to") and *kun* is a contraction of *kuru* ("come") plus explanatory *no*, so *tsuite kun* means "come along/accompany."
- the conjunction *datte* is often used to introduce explanations or further elaborations on what the speaker has just said: "because/after all/I mean ~."
- *dōseki*, literally written "same seat," refers to two or more people taking seats at the same meeting; *suru* makes it a verb: "attend/be with [someone at a meeting]."
- *n da mon* is a contraction of explanatory *no da*, plus *mono*, meaning "because," altogether implying "because the situation is that ~."

6 **Tora-san**: あのなぁ、 おれ は / 中学 を
Ano nā, ore wa / chūgaku o
look/you know I/me as for junior high for
受験する 小学生 じゃない んだ ぞ。
juken suru shōgakusei ja nai n da zo.
take exam grade schooler am not (explan.) (emph.)
"You know, I'm not some grade schooler going off to take the entrance exam for junior high." (PL2)

- *ano nā* is a mostly masculine equivalent of *ano nē*, an interjection that can be spoken with a sharp, scolding tone, like "Listen/Look here," or with a somewhat gentler cautionary tone, like "You know/Hold on a minute/I hate to say this," when the speaker wants to set the listener straight about something.
- *juken* is a noun that refers to "taking an admissions test/entrance exam," and adding *suru* makes it a verb. *Chūgaku o juken suru* is a complete thought/sentence ("[I/he] will take an entrance exam for junior high school") modifying *shōgakusei* ("grade school student").

7 **Tora-san**: 心配すんな って。
Shinpai sun na tte.
don't worry (quote)
"Don't worry, I tell you." (PL2)

Tora-san: 寺 へ は ちゃんと 時間通りに
Tera e wa chanto jikan-dōri ni
temple to as for properly on schedule
いく から よ。
iku kara yo.
will go because (emph.)
"I'll be at the temple right on time." (PL2)

- *shinpai* is a noun for "worry/anxiety," and *sun* is a contraction of *suru*, which makes it a verb: *shinpai suru* = "worry/be anxious/fret."
- *na* after the plain form of a verb can make a prohibition/negative command. "don't ~."
- the colloquial quotative *tte* can be used at the end of a sentence for strong emphasis, like "~, I say/I tell you."
- *chanto* basically implies doing the proper or necessary thing under the circumstances; its more exact meaning can range quite widely according to context: "duly/properly/perfectly/neatly/successfully/safely/as expected."
- *-dori* is a suffix meaning "(exactly) as/according to." *Jikan-dōri ni* = "right on time/on schedule."

To be continued . . .

ガルシア君
Garcia-kun

by竹内章 / ***Takeuchi Akira***

***Garcia-kun* depicts** the life of a Colombian laborer who has come to Japan to earn money for his family back home. Foreign laborers such as Garcia-kun are typically given the jobs least desired by the Japanese (often called 3-K [*san-kē*] jobs: "*kitanai*, *kitsui* and *kiken*"—"dirty, difficult, and dangerous") and are often exploited as a source of cheap labor. Such work, and the fact that the Japanese tend to view foreign laborers with a measure of prejudice and mistrust, makes their lives in Japan a challenge. But Garcia-kun, working as a janitor and delivery man for a flower shop, is a virtuous, hard-working guy who faces the hardships with grace and humor.

Garcia-kun author Takeuchi Akira is a manga artist and sign-painter in Akita prefecture, located in Japan's snowy north. Interestingly enough, he denies any attempt to provide social commentary or to raise Japanese consciousness about racism. In fact, he has never traveled outside of Japan and has no contact with foreign laborers in the area where he lives. He insists his goal is merely to create humorous manga, because, as he says, "if it's not funny, it's not good manga."

© Takeuchi Akira. All rights reserved. First published in Japan in 1992 by Futabasha, Tokyo. English translation rights arranged through Futabasha.

1

Florist: 予約　していた　花屋　です　けど。
Yoyaku　shite ita　hana-ya　desu　kedo.
reservation　had done/made　florist　am　but
"I'm the florist who made reservations." (PL3)

Signs: 温泉　スキー場
Onsen　*Sukii-jō*
hot springs　ski slopes
The Springs　**The Slopes**

- *yoyaku* = "reservation"; adding *suru* ("do/make") makes it a verb, "reserve/make a reservation." *Shite ita* is the past form of *shite iru* ("have done"), from *suru* ("do"). The employees at the flower shop where Garcia works are taking a company trip.
- *yoyaku shite ita* is a complete thought/sentence ("[I] had made a reservation") modifying *hana-ya* ("florist").
- *sukii* is the katakana rendering of "ski," and *-jō* is a suffix meaning "place of/for," so *sukii-jō* = "ski area/resort/slopes."

2

Maid: 遠い　所、　ご苦労様　でした。
Tōi　tokoro,　gokurō-sama　deshita.
distant　place　(hon.)-hardship-(hon.)　was
"It was good of you to endure the hardships of such a long journey." (PL3)

Florist: お世話になります。
O-sewa ni narimasu.
will receive favor/aid/hospitality
"We will be receiving your favor/hospitality."
"Thank you for your hospitality." (PL3)

- *gokurō-sama* combines the word *kurō*, meaning "trouble/suffering/hardship," with the honorific prefix *go-* and the honorific ending *-sama* that is usually used with names. It's typically used as an expression for thanking someone for their labors or showing sympathy for their troubles/suffering/fatigue, but here it's essentially a welcome greeting to the visitors who have had to travel a long way to get there.
- *sewa* refers to "help/aid/favor," and *o-sewa ni narimasu* is the PL3 form of *sewa ni naru*, meaning "receive help/aid/favor." *O-sewa ni narimasu* is the standard greeting used by inn guests or houseguests when first arriving, serving as a thanks-in-advance for the hospitality they will receive. The same phrase is used in the past-tense form when leaving: *o-sewa ni narimashita*.

3

Maid: ご苦労様　でした。
Gokurō-sama　deshita.
(hon.)-hardship-(hon.)　was
"It was good of you to endure such hardship." (PL3)

Kotani: ハイ、　よろしく。
Hai,　yoroshiku.
yes/well　well/favorably
"Yes, please take good care of us." (PL2)

- *yoroshiku* is short for *yoroshiku onegai shimasu*, literally, "well/favorably" + "(hon.)-request" + "do/make," or something like "I request your favorable consideration/treatment." It's a standard expression used when meeting someone for the first time as well as when one has asked for or is about to receive favors of some kind.

4

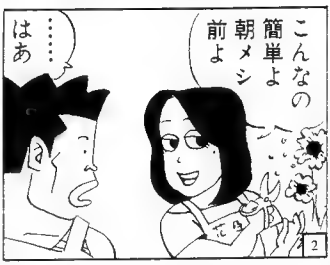
Maid: ご苦労...　してる　ん　でしょ、日本　で。
Gokurō...　shiteru　n　desho,　Nihon　de.
(hon.)-hardship　are doing/having (explan.)　right?　Japan　in
"Such hardship . . . you're experiencing, right?—here in Japan." (PL3)

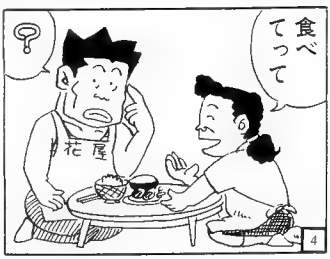
Garcia: は?
Ha?
"Huh?" (PL2)

- presumably because of stories in the news about hardships endured by foreign workers in Japan, the maid suddenly thinks of the more literal meaning of *kurō* and winds up asking Garcia about his hardships rather than giving him the greeting she gave the others. *Kurō shiteru* is a contraction of *kurō shite iru* ("am/is/are experiencing hardship"), from the verb *kurō suru* ("undergo hardship/suffering").
- *desho* with the intonation of a question is like a tag: "right?"

ガルシア君
Garcia-kun

by 竹内章 / **Takeuchi Akira**





1 **Sound FX**: チョッキン
Chokkin
Snip (effect of cutting flower)

Garcia: 小谷さん、 いけ花 上手 です ね。
Kotani-san, ikebana jōzu desu ne.
(name-hon.) flower arranging skillful are (colloq.)
"You're so good at flower arranging, Ms. Kotani." (PL3)

On Apron: 花屋
Hana-ya
flower shop/florist
Florist

- *ga*, to mark *ikebana* ("flower arranging") as the subject of *jōzu desu* ("is/are skillful"), has been omitted.
- the suffix *-ya* can refer to a shop or to the person/people running it, so *hana-ya* can be either "flower shop" or "florist."

2 **Kotani**: こんな の 簡単 よ。 朝メシ前 よ。
Konna no kantan yo. Asameshi-mae yo.
this kind of one/thing easy (emph.-is) before breakfast (emph.-is)
"This kind of thing is easy. It's a before-breakfast task."
"Oh, there's nothing to it. It's so easy, I can do it before breakfast." (PL2)

Garcia: はあ。
Hā.
yes
"Oh?" (PL3)

- *konna* ("this kind of") is often used to belittle the item referred to, and *no* is like the pronoun "one" or like "thing," so *konna no* = "this kind of thing/something like this."
- *wa*, to mark the nominalizer *no* as the subject of *kantan* ("easy"), has been omitted.
- the emphatic particle *yo* by itself can often stand for *desu yo* ("is/are" + emphasis), especially in feminine speech.
- *asa* = "morning," *meshi* = "rice/meal" (informal), and *mae* = "before," so *asameshi-mae* literally means "before breakfast." *Asameshi-mae* is an expression like "it's easy as pie" or "it's a piece of cake," essentially implying the task is so easy it can be done in a trice before breakfast. Although *meshi* is mostly masculine, *asameshi-mae* is used by both sexes.

3 **Woman**: アラ、 外人さん、 力持ち ね。
Ara, gaijin-san, chikaramochi ne.
(interj.) foreigner-(hon.) strong (colloq.-is)
"Goodness, young man, you're so strong." (PL2)

Garcia: は、 はい。 朝ゴハン前 です。
Ha- hai. Asa gohan-mae desu.
(stammer) yes breakfast before is/am
"R-right. I'm before breakfast." (PL3)

- *ara* is a feminine interjection showing sudden awareness or surprise: "Oh!/Oh my!/Goodness!"
- adding the respectful suffix *-san* to *gaijin* ("foreigner") is a relatively polite way to refer to non-Japanese.
- *chikaramochi* is written with kanji meaning "strength" and "possessing" → "strong [person]."
- *gohan* is a more formal word for "rice/meal," and in most cases *asagohan* can be considered a more polite synonym for *asameshi*, so Garcia thinks he's saying a more polite "there's nothing to it/it's easy as pie." But only *asameshi-mae* is used for that meaning—that's why the lady responds the way she does in the next panel.

4 **Woman**: 食べてって。
Tabetette.
eat-and-go
"Please eat." (PL2)

- *tabetette* is a contraction of *tabete itte*, the *-te* form of *taberu* ("eat") and the *-te* form of *iku* ("go"). A form of *iku* after the *-te* form implies doing the action before going/leaving. Using a *-te* form with *iku* makes it an informal request/invitation.

© Takeuchi Akira. All rights reserved. First published in Japan in 1993 by Futabasha. Tokyo. English translation rights arranged through Futabasha.

ガルシア君
Garcia-kun

by 竹内章 / **Takeuchi Akira**

1 Garcia: っくしゅん！ っくしゅん！
kKushun! kKushun!
Ker-choo! Ker-choo! (sneezes)

Boss: おや？ 誰か ガルシア君 の ウワサ話 を してる ね。
Oya? Dareka Garushia-kun no uwasabanashi o shiteru ne.
(interj.) someone (name-fam.) about gossip (obj.) doing (colloq.)
"Aha, someone's gossiping about you, Garcia." (PL2)

- the standard FX word for sneezes is *hakushon!* (はくしょん!) but there are a number of variations.
- *oya* is an interjection used when suddenly noticing something, often with a feeling of mild surprise.
- *uwasa* = "rumor/gossip," and *-banashi* is from *hanashi* ("talk," the noun form of *hanasu*, "talk/speak"; *h* changes to *b* for euphony). Adding *-banashi* doesn't change the meaning.

2 Garcia: っくしゅん!
kKushun!
Ker-choo!

Boss: 1つ目 は 「好き」、 2つ目 は 「嫌い」、
Hitotsu-me wa "suki," futatsu-me wa "kirai,"
first as for like second as for dislike/hate
3つ目 は 「愛されてる」って 言う んだ よ。
mittsu-me wa "aisarateru" tte iu n da yo.
third as for is/are loved (quote) say (explan.) (emph.)
"They say the first one means someone likes you, the second means someone hates you, and the third means someone loves you." (PL2)

- the counter suffix *-me* is for places in a sequence, "first/second/third," etc., so *hitotsu-me* = "first," *futatsu-me* = "second," and *mittsu-me* = "third."
- *aisareteru* is a contraction of *aisarete iru*, from *aisareru* ("be loved"), the passive form of *aisuru* ("love").
- *tte* is a colloquial quotative *to*.
- *n da* (a colloquial contraction of *no da*) shows he's making an explanation.

3 Garcia: じゃあ、 4つ目 は 何 ですか?
Jā, yottsu-me wa nan desu ka?
in that case/then fourth as for what is it?
"In that case, what is the fourth?"
"Then what does the fourth one mean?" (PL3)

Boss: 4つ目?
Yottsu-me?
fourth
"The fourth one?" (PL2)

- *jā* is a contraction of the conjunction *dewa*, "in that case/then/well."

4 Garcia: はぁ～っくしょん!
Hā–kkushon!
Ahhh-choo!

Boss: 分かった。 4つ目 は 風邪 だ よ。
Wakatta. Yotsu-me wa kaze da yo.
understood fourth as for a cold is (emph.)
"Oh, I know! The fourth is a cold."
"Oh, I know! The fourth means you've got a cold." (PL2)

- *wakatta*, the plain/abrupt past form of *wakaru* ("come to know/understand"), is used idiomatically as an exclamation for "I know!/I've got it!/I've figured it out!"

© Takeuchi Akira. All rights reserved. First published in Japan in 1993 by Futabasha, Tokyo. English translation rights arranged through Futabasha

ガルシア君
Sr. Garcia

Garcia-kun

by 竹内章
Takeuchi Akira

© Takeuchi Akira All rights reserved First published in Japan in 1993 by Futabasha, Tokyo English translation rights arranged through Futabasha

1

Boss: いい　か、みんな。
Ii ka, minna.
good/OK is it? everyone.
"Listen up, everyone." (PL2)

ガルシア君　が　国の事　を思い出して
Garushia-kun ga kuni no koto o omoidashite
(name-fam.) (subj.) about home (obj.) think-and
淋しくならない ように する んだ ぞ。
sabishiku naranai yō ni suru n da zo.
not get lonely so that do/make it (expl.) (emph.)
"Don't do anything that'll remind Garcia of home and make him feel lonely." (PL2)

Daughter: ウン。
Un.
uh-huh/OK
"OK." (PL2)

- *ii ka* is literally "is it OK?" but it's also used when beginning admonitions/instructions, like "listen here/listen up!"
- *kuni* ("country") here has the feeling of "homeland."
- *～ yō ni suru* means "make it so that ～"; when it follows a negative (*～ nai yō ni suru*), it becomes "make it so that [he/she/it] doesn't ～," so the boss more literally says "make it so that Garcia doesn't get lonely by thinking of home."

2

Garcia: 今日　は お…ま…ね…き… いただ…いて…
Kyō wa o…ma…ne…ki… itada…ite…
today as for (hon.)-invitation received-and
"(Thank you) for... in...vit...ing... me... today." (PL3-4 implied)

Arrow: メモ
Memo
Notes

Boss: 挨拶　は　いい　から、さあ、上がって。
Aisatsu wa ii kara, sā, agatte.
greeting as for no need because (interj.) come in
"Never mind the formalities. Come on in." (PL2)

Daughter: ようこそ。
Yōkoso. **"Welcome."** (PL3-4)

- *o-maneki itadaite arigato gozaimasu*, which Garcia doesn't get a chance to finish, is a very polite and formal "thank you for inviting me."
- *ii* means "good/OK/fine," but *～ wa ii* is an idiomatic expression for "～ is unnecessary" or "never mind ～."
- *agatte* is the *-te* form of *agaru* ("go up/come up," here the latter); the *-te* form is being used to make an informal request/invitation (this use of *-te* forms is repeated several times below). Since entering a Japanese home requires a step up from the ground level to the floor level, *agatte (kudasai)* is the way to invite someone to come in.

3

Garcia: 娘さん　いた　んですか?
Musume-san ita n desu ka?
daughter-(hon.) existed/had (explan.-?)
"Is it that you had a daughter?"
"I didn't know you had a daughter." (PL3)

私の　家　に　も　ひとり。
Watashi no uchi ni mo hitori.
my home/family in also one person
"I have one, too." (PL2)

Boss: あっち　行って。
Atchi itte.
over there go-(request)
"Go somewhere else!" (PL2)

4

Announcer: 家族　対抗　カラオケ　大会!!
Kazoku taikō karaoke taikai!
family confrontation karaoke contest
"Family feud karaoke contest!" (PL2)

Boss: テレビ　消して。
Terebi keshite.
TV turn off-(request)
"Turn off the TV!" (PL2)

5

Garcia: うん、私の　国　もサッカー 人気ある。
Un, watashi no kuni mo sakkā ninki aru.
uh-huh my country also soccer popularity has
"Uh-huh, soccer is popular in my country, too." (PL2)

Boss: ボール　しまって。
Bōru shimatte.
ball put away-(request)
"Put that ball away!" (PL2)

6

Garcia: これ、　夫婦　の　トリ ですか?
Kore, fūfu no tori desu ka?
this/these husband and wife that are birds are they?
"Are these birds husband and wife?" (PL3)

Boss: 誰か　トリ　を　外　に　出して。
Dareka tori o soto ni dashite.
someone birds (obj.) outside to put out-(request)
"Someone put the birds outside!" (PL2)

7

Garcia: ウワ～!
Uwā!
"Wow!" (exclam.)

Boss: と、　とにかく 食べよう か。
To- tonikaku tabeyō ka.
(stammer) in any case shall eat (?)
"W-well, shall we eat?" (PL2)

これ が 日本 の 正月 料理 だ よ。
Kore ga Nihon no shōgatsu ryōri da yo.
this (subj) Japan 's NY's dishes is/are (emph.)
"These are Japanese New Year's dishes." (PL2)

Wife: どうぞ。
Dōzo.
please
"Please eat." (PL3)

- *dōzo* is a polite word for urging the listener to do something: "please [do the action]." Spoken when serving food or drink it means "please go ahead."

8

Garcia: おいしい… 国　の　家族　に　も
Oishii... Kuni no kazoku ni mo
delicious home at family to also
食べさせたかったです。
tabesasetakatta desu.
wanted to let eat
"It's delicious. I wish my family back home could have had some, too." (PL3)

Boss: 片づけよう。
Katazukeyō.
shall put away
"Let's clean up." (PL2)

- *tabesasetakatta desu* is the PL3 past form of *tabesasetai*, the "want to" form of *tabesaseru* ("make/let eat"), from *taberu* ("eat").
- *katazukeyo* is the volitional ("let's/I shall") form of *katazukeru* ("tidy up/put away").

ガルシア君
Garcia-kun

by 竹内章
Takeuchi Akira

© Takeuchi Akira. All rights reserved. First published in Japan in 1992 by Futabasha, Tōkyō. English translation rights arranged through Futabasha.

1

Arrow: 大家さん
Ōya-san
landlord/landlady-(hon.)
Landlady

Landlady: いい　かい。あたしゃ　ね、
Ii　*kai.*　*Atasha*　*ne,*
good/OK　is it?　as for me　(colloq.)
アンタ達　に　日本　の　行事　を　覚えて
anta-tachi　*ni*　*Nihon*　*no*　*gyōji*　*o*　*oboete*
you-(plur)　to　Japan　's observances (obj) learn-and
国　に　帰って　もらいたい　んだ　よ。
kuni　*ni*　*kaette*　*moraitai*　*n da*　*yo.*
homeland to　go home　want to have　(expl)　(emph)
"Now listen here. I want you fellows to learn how to observe Japan's seasonal rites before you go home to your countries." (PL2)

- *kai* makes a softer/less abrupt question than *ka*. *Ii kai* is literally "is it OK?" but it's also used when beginning admonitions/instructions, like "listen here/listen up!"
- *atasha* is a contraction of *atashi wa*, where *atashi* is a mostly feminine form of *watashi* ("I/me") and *wa* is the topic marker ("as for").
- *ne* in the middle of a sentence is a kind of verbal pause.
- *kaette* is the *-te* form of *kaeru* ("go home"), and *moraitai* after the *-te* form of another verb means the speaker wants the action to be done.

2

Landlady: それ　が、何　だい。　節分　に
Sore　*ga,*　*nan*　*dai.*　*Setsubun*　*ni*
that　(subj.)　what　is it?　day before spring　on/for
お菓子の　豆　を　買って来る　し、
okashi no　*mame*　*o*　*katte kuru*　*shi,*
snack　beans/nuts　(obj)　buy-and come　and
"But look what you do. For Setsubun you go out and buy snack peas . . ."

Garcia: はあ。
Hā.
(interj)
"Yes, ma'am." (PL3)

- asking a question with *dai* can sound quite rough and is generally restricted to male speakers—though in certain informal situations and when speaking from a position of authority, female speakers can use it as well.
- *Setsubun* is the last day of the year on the traditional Japanese solar calendar, around February 3 on the Gregorian calendar. On this day, Japanese scatter beans—usually soybeans—inside and outside their houses to drive demons away, chanting *fuku wa uchi, oni wa soto* (福は内、鬼は外, lit., "good fortune in, demons out").
- *katte kuru* is literally "buy and come," but it's used like the English "go buy."
- *shi* is an emphatic "and/and moreover" for connecting clauses of a sentence. Her sentence continues all the way to the 5th panel. It's a PL2 sentence as a whole.
- *hā* is a tentative and uncertain *hai* ("yes"), here used mainly to show politely that he hears what she is saying.

3

Landlady: 大豆　を　煎る　んだ　と　教えたら
daizu　*o*　*iru*　*n da*　*to*　*oshietara*
soy beans　(obj.)　roast　(explan.)　(quote)　when tell
豆料理　作っちゃう　し、
mame-ryōri　*tsukutchau*　*shi,*
bean dish　make/prepare　and
". . . and when I tell you you're supposed to roast soybeans, you turn them into a bean dish . . ."

Garcia: はあ。
Hā.
"Yes, ma'am." (PL3)

3 (continued)

- *iru* = "pan roasting" or "parching."
- *tsukutchau* is a contraction of *tsukutte shimau*, the *-te* form of *tsukuru* ("make"), plus *shimau* ("end/finish/put away"), which after the *-te* form of a verb can imply the action is/was the wrong thing to do.

4

Landlady: 豆まき　しなさい　って　言ったら
mamemaki　*shinasai*　*tte*　*ittara*
bean scattering　do-(command)　(quote)　when said
土　の　中　に　埋める　し、
tsuchi　*no*　*naka*　*ni*　*umeru*　*shi,*
soil/ground　of　inside　in　bury　and
"when I said to scatter the beans, you planted them in the ground!" (PL2)

Garcia: はあ。
Hā.
"Yes, ma'am." (PL3)

- *mamemaki* is the term for the "bean scattering" custom mentioned in the note above, and adding *suru* ("do") makes it a verb; *shinasai* is a relatively gentle command form of *suru*.
- *tte* is a colloquial equivalent of the quotative *to*.
- *tsuchi* = "dirt/soil/ground" and *naka* = "inside," so *tsuchi no naka* is literally "in the soil/ground."

5

Landlady: あたしゃ、もう、　懐け無くて。
atasha　*mō*　*nasakenakute.*
as for me　already　am woeful/discouraged-and
"I just feel so discouraged." (PL2)

Garcia: す、　すいません。
Su-　*suimasen.*
(stammer)　(apology)
"We're very sorry." (PL3)
一生懸命　やります　から。
Isshōkennei　*yarimasu*　*kara.*
very hard　will do　because
"We'll try harder next time." (PL3)

- *mō* (lit., "already") here is mostly for emphasis.
- *nasakenakute* is the *-te* form of *nasakenai*, which implies the speaker feels saddened and discouraged by the situation. Using a *-te* form usually implies the sentence will continue, but here she "softens" her sentence by leaving the rest unsaid.

6

G & Friend: 福　は　外、鬼　は　内。
Fuku　*wa*　*soto,*　*oni*　*wa*　*uchi.*
good fortune as for　outside　demons as for　inside
"Good fortune out, demons in!" (PL3)

Landlady: 違う　と　言っとる　んじゃ～～!
Chigau　*to*　*ittoru*　*n ja -!*
different (quote)　am saying　(explan.)
"That's not it, I tell you!" (PL2)

Landlady: トオリャ～!
Tōryā–!
"Hai-yaaa!"

- Garcia and his friend manage to screw up again by getting the chant backwards.
- *ittoru* is a contraction of *itte oru*, equivalent to *itte iru* ("am saying"), from *iu* ("say").
- *tōryā* is a shout uttered to direct one's energies for a major exertion, such as this flying karate kick.

それでもめげず!!

Sore demo Megezu!
Never Say Die!

by 川端一生 / *Kawabata Issei*

1 **Sound FX:** キャピ
Kyapi (girlish chatter)

Husband: わあ、 成人式 帰り か。
Wā, seijinshiki -gaeri ka.
(exclam.) coming-of-age ceremony coming home (?)
"Ahh, they must be on their way home from the coming-of-age ceremony." (PL2)

FX: グイ
Gui (effect of taking firm hold of his arm)

Wife: 鼻 の 下、 伸びてる わよ。
Hana no shita, nobiteru wa yo.
nose of under is stretching (fem. emph.)
"The space under your nose is stretching."
"You're starting to drool." (PL2)

- *seijin* is a noun for "coming of age/reaching adulthood" (adding *suru* makes it a verb meaning "come of age/become an adult") and *-shiki* = "ceremony," so *seijin-shiki* = "coming-of-age ceremony." January 15th is *Seijin no Hi* ("Coming-of-Age Day") in Japan, a national holiday on which towns and cities hold ceremonies to formally welcome 20-year-olds to adulthood.
- *-gaeri* is a noun form of *kaeru* ("return home"), so *seijinshiki-gaeri* refers to their being on their way back from the ceremony.
- *nobiteru* is a contraction of *nobite iru* ("is stretching/has stretched") from *nobiru* ("[something] lengthens/stretches"). *Hana no shita (ga) nobiteru* (lit., "[the space] under your nose is stretching") draws on the expression *hana no shita ga nagai* (lit., "[the space] under his nose is long"), used to describe a man who has a soft spot for women or excessively amorous inclinations.

2 **Wife:** 女の 本当の 魅力 は 20才 を 過ぎて
Onna no hontō no miryoku wa hatachi o sugite
woman's true charm as for age 20 (obj.) having passed
からの しなやかさ なの です。
kara no shinayakasa na no desu.
after of grace/refinement (explan.) is
"A woman's true charm comes with the grace she acquires after age 20." (PL3)

Husband: ホウ。
Hō.
(interj.)
"Hmm." (PL2)

- *sugite* is the *-te* form of *sugiru* ("pass by/go past"), and *kara* after the *-te* form of a verb means "after [that action takes place/has taken place]."
- *shinayakasa* refers to "pliability/suppleness," but unless the subject is a contortionist, "grace" seems to fit better when speaking of general feminine characteristics.

3 **Husband:** しなやかさ に 乾杯。
Shinayakasa ni kanpai.
grace/refinement to toast/cheers
"Here's to a woman's grace." (PL2)

Wife: ウン。
Un. **"Right!"** (PL2)

4 **Wife:** 酔っちゃった。
Yotchatta.
became drunk-(regret)
"I'm drunk." (PL2)

Husband: したたかさ に 乾杯。
Shitatakasa ni kanpai.
excess/ferociousness to toast/cheers
"Here's to a woman glazed!" (PL2)

- the humor is in the two words that sound similar but have diametrically opposite meanings (an effect we can't quite duplicate in English here). When speaking of drinking, *shitataka* implies heavy drinking or becoming extremely drunk; when describing a person it implies great strength and ferocity. On both counts, it's quite the opposite of grace and refinement, and even the "pliability" that comes with drunkenness is not the kind normally associated with *shinayakasa*.

© Kawabata Issei. All rights reserved. First published in Japan in 1995 by Futabasha, Tokyo. English translation rights arranged through Futabasha.

それでもめげず!!

Sore demo Megezu!
Never Say Die!

by 川端一生 / *Kawabata Issei*

© Kawabata Issei. All rights reserved. First published in Japan in 1995 by Futabasha. Tokyo. English translation rights arranged through Futabasha

1 **Boss:** やっぱり どこも 豆まき やってない な。
Yappari doko mo mamemaki yattenai na.
as expected [not] anywhere bean scattering not doing (colloq.)
"As expected, nowhere is doing bean-scattering, are they?"
"Just as I thought, no one's scattering beans." (PL2)

Employee: 仕方ない ん じゃないスか。
Shikata nai n ja nai su ka.
can't be helped (explan.) isn't it?
"Isn't it the case that it can't be helped?"
"Times have changed."
(PL3-informal)

- *yappari* is a colloquial *yahari*, which implies that a situation or outcome fits one's expectations: "sure enough/after all/just as I thought."
- *doko mo* can work together with a negative later in the sentence to mean "not anywhere/nowhere."
- *mamemaki* (literally, "bean scattering") refers to the custom of scattering beans—usually soybeans—in and around one's house on *Setsubun*, the last day of the year on the traditional Japanese solar calendar (around February 3 on the Gregorian calendar), in order to drive away evil and encourage the entry of good fortune.
- *yattenai* is a contraction of *yatte inai*, negative of *yatte iru* ("are doing"), from *yaru* (an informal word for "do").
- *shikata nai* (or *shikata ga nai*), literally, "there is no means of doing," is an expression for "it can't be helped/it's unavoidable."
- *ja nai su ka* is a contraction of *ja nai desu ka*, which asks, "isn't it the case that ~?" Often the question is purely rhetorical—essentially a less direct or softer way of making an assertion.

2 **Empl.:** わたし なんか 今日 は 盛大に
Watashi nanka kyō wa seidai ni
I/me as for today as for grandly/magnificently
まいてきました けど ね。
maite kimashita kedo ne.
scattered-and-came but (colloq.)
"I did some liberal scattering of my own earlier today, though." (PL3)

Boss: 今日 は 外回り だったろ?
Kyō wa sotomawari dattaro?
today as for outside work/client calls was/were, right?
"You were out making the rounds today, right?"
(PL2)

- *nanka* is a colloquial *nado* ("something/someone like"), here essentially functioning to mark the topic, like *wa* ("as for").
- *maite* is the *-te* form of *maku* ("scatter/sow"), and *kimashita* is the PL3 past form of *kuru* ("come"). A form of *kuru* after the *-te* form of a verb typically implies "go/went to do the action" or "do/did the action and come/came," but in this case we find out it's more like "did the action while out and about."
- *sotomawari* refers to work that takes you away from the office, such as calling on clients.
- *dattaro* is a contraction of *datta*, past form of *da* ("is/are"), plus the conjectural *darō*, which when spoken with the intonation of a question is often like the tag question "right?"

3 **Empl.:** 福 は〜 内 っつー の!
Fuku wa– uchi ttsū no!
good fortune as for inside I say (emph.)
"Good fortune *in*, I say!" (PL2)

Sound FX: スコン スコン
Sukon sukon
Plunk plunk (effect of pachinko balls dropping into holes)

- the custom is to chant *Fuku wa uchi, oni wa soto* (lit., "Good fortune in, demons out") when scattering beans in *mamemaki*.
- *ttsū* is a slang contraction of *to iu* (quotative *to* plus *iu*, "say"), and *no* here serves as emphasis.

それでもめげず!!

Sore demo Megezu!
Never Say Die!

by 川端一生 / *Kawabata Issei*

1 **Empl.:** わあ、 梅 が きれい だ。
Wā, *ume* *ga* *kirei* *da.*
(exclam.) plum blossoms (subj.) pretty are
"Wow, those plum blossoms are pretty." (PL2)

Boss: 昔 は 花 と 言えば
Mukashi *wa* *hana* *to* *ieba*
long ago as for flowers (quote) if/when say
梅 の こと だった そう だが、
ume *no* *koto* *datta* *sō* *da ga,*
plum blossoms of thing was (hearsay) but
"In the olden days, if you said 'flowers' it meant plum blossoms, but . . ."

- *ume* refers to a "Japanese plum" (a.k.a. "Japanese apricot"), whose fruit is somewhat smaller and less sweet than European plums and apricots. Its blossoms are welcomed as one of the first signs of spring.
- ～ *no koto* is literally "things of/about ～," and *datta* is the past form of *da* ("is/are"), so ～ *no koto datta* = "it was about ～" → "it meant ～."
- *sō da* implies he is repeating information he has heard from someone else or that comes from a secondary source of some kind.

2 **Boss:** 今 は 花 と 言えば 桜 だ。
ima *wa* *hana* *to* *ieba* *sakura* *da.*
now as for flowers (quote) if/when say cherry blossoms is/are
"if you say 'flowers' now it means cherry blossoms." (PL2)

Employee: そう 言えば、 梅 の 花見 って
Sō *ieba,* *ume* *no* *hanami* *tte*
that if/when say plum blossoms of flower viewing (quote)
聞かないです ね。
kikanai desu *ne.*
don't hear (colloq.)
"Now that you mention it, you never hear about flower viewing parties for plum blossoms, do you?" (PL3)

- the boss's remark is correct if *mukashi* applies only to the earliest period of Japanese history, but the shift to "flowers = cherry blossoms" actually took place by around the 11th century, a time most of us would include in *mukashi*.
- except when the speaker specifically says otherwise, *hanami* (lit., "flower viewing") always refers to viewing cherry blossoms, usually while having a party or picnic beneath them.
- *kikanai* is the PL2 negative form of *kiku* ("hear") and *desu* makes it PL3. More properly, the PL3 negative form of *kiku* is *kikimasen*.

3 **Empl.:** ちょっと かわいそうな 気 も する な。
Chotto *kawaisō na* *ki* *mo* *suru* *na.*
a little pity/sorry for feeling even have (colloq.)
"It makes me feel a little sorry for them." (PL2)

Boss: よし! 今日 は うち で 梅見酒 やろう。
Yoshi! *Kyō* *wa* *uchi* *de* *umemi-zake* *yarō.*
OK today as for my house at plum-viewing sake let's do
"All right! Today let's have some plum-viewing sake at my house." (PL2)

- ～ *ki ga suru* or ～ *ki mo suru* after a word describing an emotion means "feel ～/have feelings of ～." *Kawaisō na ki mo suru* = "feel sorry for."
- *yoshi!* (or *yōshi*) is an interjectory form of *ii/yoi* ("good/OK"), often used when declaring what one has decided to do.
- *-zake* (from *sake*, "rice wine") attached to a word describing an activity refers to enjoying sake while doing that activity.

4 **Both:** カンパーイ!
Kanpāi!
"Cheers!" (PL2)

- *kanpai* means "a toast," and it's also used like "Cheers!/Bottoms up!"
- instead of viewing plum blossoms, they are drinking *umeshu* ("plum wine") while looking at the large jar of *umeshu* on the table between them. *Umeshu* is a sweet alcoholic beverage made by pouring *shōchū* (a distilled spirit made from grain or sweet potatoes) over green *ume* and sugar and letting it sit for about 3 months.

© Kawabata Issei. All rights reserved. First published in Japan in 1995 by Futabasha, Tokyo. English translation rights arranged through Futabasha.

What! You Didn't Buy Your Ticket From NTA Pacific?

- Need an expert to handle all your business travel needs?
- Want to know who has the lowest airfare this week?
- Confused by the hotel's minimum night stay restrictions?
- Need advice on where to take your family for vacation?
- Want to get information on that perfect get-away?

NTA PACIFIC **is the one-stop agency for all your travel needs. Fast, expert service. Over 25 years in the business, leisure and group travel. And the lowest fares around.**

Call us toll free at 1-800-USA-NTA1 (872-6821) from anywhere in the United States for all your travel needs.

NTA PACIFIC
NIPPON TRAVEL AGENCY PACIFIC, INC.

日本旅行
NIPPON TRAVEL AGENCY PACIFIC INC.

— NTA Pacific's highly-trained agents are waiting to serve you —

CORPORATE HEAD OFFICE: Tel: 213-896-0341 / Fax: 213-624-8289

- **DALLAS**
  Tel: 214-702-0517 / Fax: 214-702-8156
- **HONOLULU, ALA MOANA**
  Tel: 808-951-4000 / Fax: 808-955-1181
- **HONOLULU, BISHOP SQUARE**
  Tel: 808-545-1122 / Fax: 808-528-0533
- **LOS ANGELES, DOWNTOWN**
  Tel: 714-228-7540 / Fax: 714-228-7546
- **GREATER LOS ANGELES**
  Tel: 714-228-7540 / Fax: 714-228-7546
- **MANHATTEN**
  Tel: 212-944-8660 / Fax: 212-944-8973
- **NEW JERSEY**
  Tel: 201-420-6000 / Fax: 201-420-1515
- **SAN FRANCISCO BAY**
  Tel: 415-591-9402 / Fax: 415-591-7634

HIROMI, a long tall lady.

この女に賭ける

Kono Hito ni Kakero
— Bet on this Woman —

Part 7

作・週良貨　Story • **Shū Ryōka**
画・夢野一子　Art • **Yumeno Kazuko**

Harashima bumps into Kamiya and his son, Ryūichi.

In events preceding this episode, 30-year-old Harashima Hiromi is transferred from the head office of Yotsuba Bank to a failing branch office. Her new position is Commercial Services representative—essentially a door-to-door "salesperson" for the bank.

Harashima's unconventional ways and forthright manner are shocking to her new colleagues. A rivalry soon develops between her and Mr. Katō, the star of the Commercial Services department, who despite two years of work has not been able to land the Shinwa Enterprises account. When Harashima brashly accepts the challenge of landing Shinwa in only two months, the tension between them escalates.

She researches her region—and Shinwa—by spending a few weeks just getting to know the neighborhood. While doing this, she comes across some interesting gossip: the president of Shinwa, Mr. Kamiya, is an art aficionado who has two sons working for him, one of whom is the product of an extramarital affair.

In Harashima's first meeting alone with a Shinwa executive, she is warned that the president, Mr. Kamiya, is fiercely loyal to their current bank and will never make the switch to Yotsuba. She is not given the access to Kamiya that she had hoped for, but then, on the way out, she has the good fortune to bump into him. Preferring to take an indirect approach, Harashima chats with Kamiya about his art collection. Kamiya suggests that she contact the vice president who is in charge of the collection—his legitimate son—for a tour.

It's an important meeting, a chance to reach the president through his son. Harashima decides to ask the hostile but knowledgeable Katō to accompany her. "So you can get a feather in your cap?" he retorts. "I can't believe you're the kind of person to get hung up on something like that," she argues—and wins his reluctant support.

Harashima convinces Katō to come along.

© Shū & Yumeno. All rights reserved. First published in Japan in 1994 by Kodansha, Tokyo. English translation rights arranged through Kodansha

Preview Page

Here are some of the key vocabulary and grammar constructions found in the following story. We suggest previewing this section before you begin to prepare yourself for words, kanji, and patterns that are new to you. Many of these items do not appear again in the notes.

VOCABULARY

page 52

不審	*fushin*	doubt/suspicion/question
印象	*inshō*	impression
区別する	*kubetsu suru*	distinguish/separate
まるで	*marude*	entirely/completely
熱心な	*nesshin na*	serious/devoted
思いつき	*omoitsuki*	whim/random idea
テーマ	*tēma*	theme
棚	*tana*	shelf (*n.*)
手厳しい	*tekibishii*	demanding/severe/harsh

page 53

破滅	*hametsu*	destruction/ruin
事業	*jigyō*	undertaking/business
経営者	*keieisha*	manager/businessperson
軌道	*kidō*	trajectory/track
極論	*kyokuron*	extreme argument/view
奥	*oku*	interior/innermost recesses
親父	*oyaji*	dad/old man
大勢	*ōzei*	numerous/many people
才能	*sainō*	ability/talent
専念する	*sennen suru*	give undivided attention to
資産	*shisan*	assets/property/wealth
素質	*soshitsu*	constitution/aptitude

page 53 (continued)

耽溺する	*tandeki suru*	indulge in/become addicted to
後ろ楯	*ushirodate*	backing/support

page 54

没頭する	*bottō suru*	become absorbed in
任せる	*makaseru*	entrust/leave to
内心	*naishin*	innermost/true desire
溺れる	*oboreru*	drown/be drowned

page 55

腹	*hara*	abdomen/belly
判断する	*handan suru*	judge/make a judgment
急ぐ	*isogu*	rush/hurry (*v.*)
結論	*ketsuron*	decision/conclusion
冷静に	*reisei ni*	calmly/realistically
将来	*shōrai*	future (*n.*)
すぐさま	*sugusama*	immediately
託する	*takusuru*	entrust
呼び寄せる	*yobiyoseru*	summon/send for

page 56

受け継ぐ	*uketsugu*	inherit
譲り受ける	*yuzuriukeru*	receive/obtain/inherit

PATTERNS

- [A] につれ[B] ..... ([A] *ni tsure* [B]) ..... "[B] takes place in conjunction with/at the same time as [A]"
- ～にすぎません ..... (～ *ni sugimasen*) ..... "is only/is no more than ～"
- V＋べきです ..... (V + *beki desu*) ..... "must/should [do the action]"
- ～わけです ..... (～ *wake desu*) ..... "the situation is that ～"
- ～かもしれない ..... (～ *kamo shirenai*) ..... "might/may possibly be ～"
- ～ことはない ..... (～ *koto wa nai*) ..... "there's no need/reason to ～"

When a small circle is added to the upper right corner of the H-syllables, the first letter changes to a P-sound (e.g. は → ぱ = ha → pa*).*

When the "voicing mark" (two lines that look like a double-quote mark) is added to the same position on K-, S-, T-, and H- syllables, the following sound changes occur: K → G, S → Z, T → D, *and* H → B *(e.g.* こ → ご = ko → go*).*

The irregular consonants in shi, chi, *and* tsu *make their voiced equivalents irregular as well:* し → じ = shi → ji, ち → ぢ = chi → ji, and つ → づ = tsu → zu.

KANA QUICK REFERENCE

Hiragana

あ A	か KA	さ SA	た TA	な NA	は HA	ま MA	や YA		ら RA	わ WA	ん N
い I	き KI	し SHI	ち CHI	に NI	ひ HI	み MI			り RI		
う U	く KU	す SU	つ TSU	ぬ NU	ふ FU	む MU	ゆ YU		る RU		
え E	け KE	せ SE	て TE	ね NE	へ HE	め ME			れ RE		
お O	こ KO	そ SO	と TO	の NO	ほ HO	も MO	よ YO		ろ RO	を O	

Katakana

ア A	カ KA	サ SA	タ TA	ナ NA	ハ HA	マ MA	ヤ YA		ラ RA	ワ WA	ン N
イ I	キ KI	シ SHI	チ CHI	ニ NI	ヒ HI	ミ MI			リ RI		
ウ U	ク KU	ス SU	ツ TSU	ヌ NU	フ FU	ム MU	ユ YU		ル RU		
エ E	ケ KE	セ SE	テ TE	ネ NE	ヘ HE	メ ME			レ RE		
オ O	コ KO	ソ SO	ト TO	ノ NO	ホ HO	モ MO	ヨ YO		ロ RO	ヲ O	

Combinations

きゃ KYA	しゃ SHA	ちゃ CHA	にゃ NYA	ひゃ HYA	みゃ MYA	りゃ RYA
きゅ KYU	しゅ SHU	ちゅ CHU	にゅ NYU	ひゅ HYU	みゅ MYU	りゅ RYU
きょ KYO	しょ SHO	ちょ CHO	にょ NYO	ひょ HYO	みょ MYO	りょ RYO
キャ KYA	シャ SHA	チャ CHA	ニャ NYA	ヒャ HYA	ミャ MYA	リャ RYA
キュ KYU	シュ SHU	チュ CHU	ニュ NYU	ヒュ HYU	ミュ MYU	リュ RYU
キョ KYO	ショ SHO	チョ CHO	ニョ NYO	ヒョ HYO	ミョ MYO	リョ RYO

1 Vice President:
ご不審な点でも？
"A point of doubt about something?"
"You look puzzled about something." (PL3-4)

Harashima:
こちらの棚は、テーマも年代もまるでバラバラ . . .
"As for this shelf, both the themes and the dates are completely scattered . . ."
思いつきで並べたような印象を受けましたので。
"and I got the impression that [the pieces] have been arranged by whim, so . . ."
"This shelf seems to be a complete hodge-podge of themes and dates . . . as if the pieces were placed at random." (PL3)

- 不審 = "doubt/suspicion/question," and 不審な点 is literally "point of doubt/suspicion"—referring to anything one might find questionable or mysterious. ご is an honorific prefix.
- 年代 means "date" in the broader sense of "period/era/historical date."
- バラバラ represents a scattering effect and is often used as an adverb, but here it implies バラバラだ, which means the items under discussion are scattered/disparate in location or nature.
- 並べた is the plain/abrupt past form of 並べる ("arrange/set side by side"). ような ("[is] like") makes 思いつきで並べた ("were arranged by whim") into a modifier for 印象 ("impression").
- 受けました is the PL3 past form of 受ける ("get/receive").

2 Vice President:
その通りです。
"It is exactly so."
"That's right." (PL3)

- その通り = "exactly as/in the manner of that" → "exactly that way/exactly so."

3 Vice President:
これが父の代のコレクションです。
"This is the collection from my father's era."
"This is my father's collection." (PL3)

Harashima:
他の物とはっきり区別なさるなんて、お父様に対してずいぶん手厳しいのですね。
"To make a clear distinction from the other pieces—that's being awfully severe with your father, isn't it?"
"That seems awfully harsh on your father—to so clearly separate his pieces from the others." (PL3-4)

- 区別 = "distinction," and なさる is a PL4 equivalent of the verb する, so 区別なさる = 区別する = "distinguish/separate."
- なんて here can be thought of as equivalent to のは and essentially implies "as for the act of ～."
- ～に対して is from 対する, which literally means

3 (continued)
"face off/be face to face with" but often is used as an expression to mark the target or receiving end of an action: "to/for/with."

- 手厳しい means "demanding/severe/harsh" when speaking of the way someone is treated or judged.

4 Vice President:
父も、ある時期までは、熱心なコレクターでした。今の僕と同じくらいね。
"My father, too, until a certain time, was a devoted collector. About the same as the present me."
"Up to a certain point in time, my father was a serious collector—no less than I am now." (PL3)

- 時期 refers to a "period in time" or a vague "point in time."
- まで after a word referring to time means "until [the designated time]."
- 同じ = "the same," and くらい = "approximately/about," so 同じくらい = "about the same/to about the same degree"; と marks the object of comparison.

1 Vice President:
しかし、事業が軌道に乗るにつれ、仕事に専念しようと決意したのでしょう。
"But as his business began to grow, he apparently decided he needed to give his undivided attention to work." (PL3)

Vice President:
いわば、芸術に対する思いを捨てたのです。
"He discarded his interest in art, so to speak." (PL3)

- 軌道 refers to a track or path of travel (most typically of a train or spacecraft/celestial body), and 乗る means "get on/ride," so 軌道 に乗る is literally "get on track." When speaking of business ventures, the expression typically implies not just getting started but gaining momentum.
- 専念しよう is the volitional ("let's/I shall") form of 専念する ("give undivided attention").
- 決意した is the plain/abrupt past form of 決意する ("decide/make up one's mind").

2 Katō:
それは極論ではありませんか？ 趣味の分野を事業化している経営者は大勢いますよ。
"Isn't that going a little too far? Many business owners have found ways to turn their fields of interest into profitable ventures." (PL3)

- 極論 is literally "extreme argument/carrying logic to extremes" → "going too far."
- 趣味 is often translated "hobby" (see below) but it also has a somewhat broader meaning, referring to more general interests/tastes.
- 化 is a suffix that implies "changing/turning into," so 事業化 = "turning [something] into a business," and adding a form of する ("do") makes it a verb; している is the "has/have done" form of する.

3 Vice President:
それは、資産や才能に恵まれた、ほんの一部の人々にすぎません。
"That is only the small portion of people who are blessed with wealth and talent."
"That's limited to those very few who are blessed with both wealth and talent." (PL3)

Vice President:
美術は奥が深い。
"As for art, the inner reaches are deep."
"The world of art is deep." (PL2)

Vice President:
大した素質も後ろ盾もないのに、耽溺したら身の破滅ですよ。
"It can ruin you if you give yourself over to it when you have limited aptitude and backing." (PL3)

3 (continued)

- 恵まれた ("be blessed") is the plain/abrupt past form of 恵まれる, the passive form of 恵む ("bless/bestow favor"). に marks what the person is blessed with.
- ほんの is used with words implying small amounts/numbers to mean "a mere ～/the merest ～." 一部 = "one part/portion," so ほんの一部 = "the merest one part" → "a very small part."
- 人々 is a plural form of 人, "person"; 資産や才能に恵まれた is a complete thought/sentence ("[they] are blessed with wealth and talent") modifying ほんの一部の人々 ("a very small part of the people").
- 耽溺 is a noun for "indulgence/addiction," and adding a form of する ("do") makes it a verb; したら is a conditional ("if/when") form of する.

4 Vice President:
親父程度の事業家は、趣味にとどめておくべきなんです。
"A businessman of my dad's means should be content to let art remain a hobby." (PL3)

1 Harashima:

お父様は、あなたにも溺れるなとおっしゃったわけですね。

"And the situation is that your father also told you not to get addicted, didn't he."

"And your father warned you that you shouldn't become too caught up in art either?" (PL4)

- お父様 (or the less formal お父さん) is the proper way to refer to another person's father, while 父 (see next panel) is the proper way to refer to one's own father. Male speakers can also use the quite informal 親父, seen above, to refer to their own father—though it can sound disrespectful when used in a relatively formal conversation like this. Note that the vice president uses it when he is in effect belittling his father.
- 溺れる means "drown/be drowned," but it's also used idiomatically to mean "indulge in/become addicted to/give oneself over to." な after the plain, dictionary form of a verb can make a prohibition/negative command: "don't 〜."
- と is quotative, and おっしゃった is the past form of おっしゃる, a PL4 honorific verb for "say." と marks 溺れるな as the content of the quote; に marks あなた ("you") as the person to whom it was said.
- も = "too/also."
- 〜わけです is used in making explanations: "the situation is that 〜"; ね is like a tag question that assumes agreement from the listener: "right?/isn't it?/didn't he?"

2 Vice President:

父は内心、長男の私に社長を任せて、自分は趣味に没頭したかったのかもしれません。

"It may be that, in his heart, my father wanted to leave the presidency [of the company] to me, his eldest son, and immerse himself in his hobby."

"I suppose what my father really wanted was to leave operations of the company to me so he would be free to throw himself into his true interest." (PL3)

Sound FX:

コッコッ

Click click (sound of shoe heels clicking against floor)

- 内心 is strictly speaking a noun for "one's innermost/true desire," but the word often functions more like an adverb: "inwardly" → "in his heart."
- 長男 means "eldest son." の here marks 長男 and 私 as referring to the same thing: "I who am his eldest son."
- 任せて is the *-te* form of 任せる ("entrust/leave to").
- 自分 = "oneself," and it becomes "me/myself," "he/himself," "you/yourself," etc., depending on the context.
- 没頭 = "immersion/being absorbed in," and 没頭したかった is the past form of 没頭したい, the "want to" form of 没頭する ("immerse oneself [in]/become absorbed [in]." に marks what the person is immersing himself/herself in.
- の is used when making explanations—in this case it is a tentative/hypothetical explanation.
- かもしれません is the PL3 form of かもしれない ("might be/may possibly be").

3 Vice President:

しかし、私には事業の才能がなかった。それが問題です。

"But I had no aptitude for business. That was the problem." (PL3)

- しかし = "but."
- なかった is the plain/abrupt past form of ない ("not have/not exist").
- 問題 = "problem/difficulty."

1 **Katō:**
しかし、副社長はまだお若い。そう結論を急がれることはないでしょう。
"But the vice president is still young. Surely there is no reason to rush to a conclusion so hastily."
"But you are still young, sir. Don't you think you're jumping to conclusions?" (PL3-4)

Vice President:
いや。
"No."
"Not at all." (PL3)

- 副- is a prefix for titles meaning "assistant/deputy/vice 〜," and 社長 = "company president," so the combination is "vice president." Japanese speakers often use their listener's title or name in situations where an English speaker would say "you."
- 若い = "young"; placing the honorific prefix お before the plain form of an adjective makes it very polite.
- 結論 = "conclusion," and 急がれる is an honorific form of the verb 急ぐ ("rush/hurry"); 結論を急ぐ = "rush to a verdict/jump to a conclusion."
- ことはない after a non-past verb can mean "there's no need/reason [to do the action]."
- でしょう makes a conjecture, like "surely/probably"; after a negative it becomes "surely/probably not" → "surely there's no need . . ."

2 **Vice President:**
父は、私にはシンワの将来は託せないと、判断したんです。冷静にね。
"My father judged that he could not entrust the future of Shinwa to me. Cool-headedly."
"My father determined that he could not entrust the future of Shinwa to me. He was being realistic." (PL3)

Vice President:
そして、すぐさま竜一を呼び寄せた。
"And he immediately summoned Ryūichi." (PL2)

- 託せない is the negative of 託せる, potential form of 託する ("entrust").
- 判断した is the plain/abrupt past form of 判断する ("judge/make a judgment"); と marks 私にはシンワの将来は託せない as the content of the judgment.
- んです shows he is making an explanation.
- 冷静 is a noun for "coolness/composure/serenity," and 冷静に is its adverb form: "calmly/cool-headedly/dispassionately" → "realistically/objectively." This is added as an afterthought to modify 判断した.
- ね adds colloquial emphasis.
- そして = "and/and then."
- すぐさま = すぐ = "immediately/at once."
- 呼び寄せた is the plain/abrupt past form of 呼び寄せる ("summon/send for [someone]").

3 **Katō:**
竜一さん?
"Ryūichi?" (PL3)

- the suffix さん ("Mr./Ms."), which is added to people's surnames for politeness, is also quite commonly used with given names—much more than "Mr." and "Ms." are used with given names in English and without any feeling of humor, incongruity, or affectedness.

4 **Vice President:**
腹ちがいの弟 . . . 常務です。
"My younger half-brother . . . the managing director." (PL3)

- 腹 = "abdomen/belly" and ちがい is a noun form of ちがう ("differ/be different"), so 腹ちがいの literally means "of/from a different belly" → "of a different mother."

1 Vice President:

その竜一は、父の事業家としての資質を受け継いでいた。

"That Ryūichi had inherited my fathers abilities as a businessman."

"Ryūichi inherited my father's instincts as a businessman." (PL3)

Harashima:

でも、副社長は、お父様の別の才能を譲り受けておられます。

"But you have received a different talent of your father's."

"But you have inherited another gift from your father." (PL4)

- その refers back to what has just been mentioned, so その竜一 is something like saying "the aforementioned Ryūichi"; but this use of その is far more common in Japanese than use of "the aforementioned" is in English.
- 父の is possessive ("my father's"), and it modifies 事業家としての資質 ("instincts as a businessman").
- としての = "as."
- 受け継いで is the *-te* form of 受け継ぐ ("inherit"), and いた makes it "had inherited" (past form of 受け継いでいる, "have/has inherited").
- 別の = "other/another."
- 譲り受けて is the *-te* form of 譲り受ける ("receive/obtain/inherit"), and おられます is the polite form of おられる, an honorific equivalent of いる, which after a *-te* form can make the "have/has 〜" form of a verb → "have received/inherited."

2 Harashima:

もうひとつのシンワを作る . . . それが、あなたの使命ではありませんか?

"To build another Shinwa . . . isn't that your mission?" (PL3)

- もう before a number or quantity means "[that much] more," and ひとつ = "one," so もうひとつ = "one more." When の is added to make it a modifier for another noun, the meaning changes to "another/the other."
- 作る = "make/build."
- それ = "that"—referring back to the previous sentence. が marks it as the subject of the second sentence.
- あなた = "you," and あなたの is the possessive: "your."
- 使命 = "mission/calling."
- ではありませんか (PL3) = じゃないか (PL2) = "is it not?"

3 Vice President:

もうひとつのシンワ?

"Another Shinwa?" (PL2)

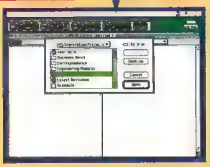
To be continued . . .

LogoVista E to J

English to Japanese Desktop Translation Systems

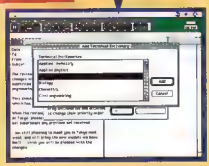
THE SOLUTION TO YOUR ENGLISH TO JAPANESE TRANSLATION NEEDS...

Step 1



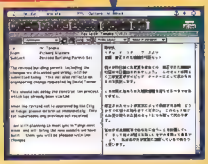
Import English text for translation.

Step 2



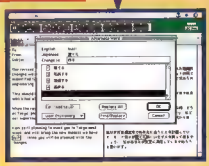
Load user dictionaries and technical dictionaries if needed.

Step 3



Choose the "Translate" command from the Translate menu.

It's Done



Review the translated text. Refine it using the interactive translation features, then print the finished translation or export it to a text file.

Here's the solution to your English to Japanese translation needs—the award-winning LogoVista desktop translation systems.

LogoVista E to J, winner of the *Apple Japan Product Excellence Award*, is a powerful professional system for large-scale technical translation. LogoVista E to J provides the advanced features needed for the most challenging translation tasks, including support for technical dictionaries.

LogoVista E to J Personal is a complete system for international communication, perfect for time-sensitive documents such as faxes, letters, and electronic mail.

Both LogoVista E to J and LogoVista E to J Personal include the extensive LogoVista dictionary, customizable user dictionaries, and interactive features for refining the translation.

Comprehensive Dictionaries

The richly annotated LogoVista dictionary contains more than 110,000 entries covering the core vocabulary of the English language. This powerful resource enables LogoVista E to J to provide the best translations available from any automated system.

You can also create, browse, and edit your own user dictionaries. The professional version of LogoVista E to J can be supplemented by 21 optional technical dictionaries, which contain more than 540,000 specialized terms from business, industry, science, and technology. And LogoVista E to J's translation memory archives enable you to store and reuse your preferred translations.

Interactive Translation Features

The LogoVista desktop translation systems can translate text both automatically and interactively. When reviewing the translation, you can display a list of all the possible translations of a word and select an alternative. In the professional version, you can also view and select alternative translations for phrases and entire sentences.

Windows and Macintosh Compatibility

Windows, Macintosh, and native Power Macintosh versions of LogoVista E to J Personal and LogoVista E to J are available. Both systems can import English text files and export Japanese text files for use with Japanese word processing and desktop publishing applications.

FOR WINDOWS AND MACINTOSH

Now only $995

"LogoVista E to J provides an impressive look at what is possible with machine translation. ...using the proper supplemental dictionaries, it would be possible to create decent scientific translations without a human translator."

—Douglas Horn, MANGAJIN magazine #45

- **TECHNICAL DICTIONARIES**

Currently available technical dictionaries: General Business, General Science and Technology, Aerospace Engineering, Agriculture, Applied Chemistry, Applied Physics, Architecture, Biology, Biotechnology, Chemistry, Civil Engineering, Computers, Earth Science, Electrical Engineering and Electronic Communications, Materials Science, Mechanical Engineering, Medical Science, Naval Architecture, Physics, Urban Engineering, Zoology.

Prices: from $125 to $695.

- **REQUIREMENTS**

MACINTOSH VERSIONS: CPU: Power Macintosh, 68040, or 68030. Minimum application RAM: 5MB for 680X0; 6MB for Power Macintosh. Disk space needed: 25MB for LogoVista E to J Personal; 30MB for LogoVista E to J. Operating system: either System 7.1 or later and the Japanese Language Kit, or KanjiTalk 7.1 or later.

WINDOWS VERSIONS: CPU: Pentium, 486, or 386. Minimum application RAM: 9MB. Disk space needed: 25MB for LogoVista E to J Personal; 30MB for LogoVista E to J. Operating system: the Japanese Edition of Microsoft Windows 3.1 or later or Windows NT 3.5 or later.

LogoVista E to J Personal

Now only $395

Language Engineering Corporation

385 Concord Ave
Belmont, MA 02178

CALL: 800-458-7267
FAX: 617-489-3850
e-mail: info@hq.lec.com
WWW: http://www.lec.com

Demo CD-ROM Available!

Cybermarketing to the Japanese . . .

in the Year 2010

by Tom Shapiro

"Ohayō gozaimasu," Fujita-san says to his computer. "Ohayō gozaimasu," it replies.

A few minutes later, his computer speaks again: "You have a call from Sabina in New York." Automatically, Sabina's contact information comes up on the screen. In another window her company's home page on the World Wide Web appears. He answers the phone: "Hello, Sabina." As they discuss a joint potential buyout of a company in Argentina, he instructs his online gopher to surf the Web for the Argentinian company's press releases and employee directory, as well as all newspaper and magazine articles about the company published within the past year. He then orders an online credit report. While negotiating the details of the deal, he reviews his company's database files for the project via an online, Web-based documentation management system. Upon completion of the online credit check, a *hanko* arrives by e-mail from his company's president.

Major elements of the economy, such as distribution, may become anachronisms.

And so goes another day in the life of a typical Japanese salaryman of the future.

The New Reality

The above scenario is a far cry from the current business model in Japan. Instead, the paradigm is dominated by close, personal interaction, including many late nights at restaurants and bars. Japan lags drastically behind the United States in networking on and business use of the Internet.

But this model is changing as the number of host computers in Japan increases by roughly 40 percent annually. It is predicted that more than ten million computers will become "wired" in Japan by the turn of the century. In addition, senior managers at Japanese companies are now realizing that in order for Japan's white-collar productivity to catch up to its high-tech, 21st-century factory floors, productivity gains through the effective and concerted use of communications technology are crucial. Furthermore, they understand that without such gains, Japan's future global competitiveness is in jeopardy.

Non-Japanese who understand the direction and parameters of the new business model will be in a position to enjoy great success in Japan in the coming years. Most importantly, with new communications technology and its growing acceptance in Japan, it will be easier to access the Japanese market. No longer will it be necessary to make a high-risk, high-cost investment in establishing a local subsidiary. In fact, anyone with access to a networked computer even today can set up an electronic storefront, complete with online, hyperlinked, searchable catalogs, as well as order forms, interactive chat rooms, newsletters, and multimedia product demonstrations. In the future, the tools with which to develop Web sites will become so sophisticated that interactive communication via the Web will be as common as today's telephone.

Change and Cultural Sensitivity

Easy access to Japan's market will not ensure success, however. Just because a product available online is cheaper does not mean that a Japanese person will necessarily rush to buy it. The communications technology revolution notwithstanding, cultural sensitivity will still be the key to doing business successfully with Japan, and the Japanese will continue to rely on trust in business interactions.

Professors Byron Reeves and Clifford Nass of Stanford University's Center for the Study of Language and Information contend that human interaction with communications technology is fundamentally social and natural. In other words, we perceive and respond to computers, video-conferencing systems, voice mail, and e-mail the same way we perceive and respond to humans. It follows that communication using these media must be culturally sensitive in order to be effective.

According to Reeves' and Nass' theory, there is no difference in the social reactions to communication via a computer than via a conversation over coffee at a local cafe. A Japanese person will thus be no less put off by interruptions during a video conference than he would be during a presentation. And an unsolicited e-mail without any introduction as to name, title, company name, or connection to the potential customer will be a no less ineffective way of marketing to the Japanese than would a similarly executed cold call.

• cybermarketing = コンピュータネットワークを通じての販売 *konpyūta nettowāku o tsūjite no hanbai* • gopher = コンピュータネットワーク上でのデータ探索ソフト名 *konpyūta nettowāku-jō de no dēta tansaku sofuto mei* • far cry = 大違い／似ても似つかない *ōchigai/nite mo nitsuka nai* • be in jeopardy = 危機にさらされる *kiki ni sarasareru* • subsidiary = 子会社 *kogaisha* • unsolicited = 頼みもしないのに送りつけられた *tanomi mo shinai noni okuritsukerareta* • executed = なされた *nasareta*

But we can expect the emergence of cyberculture in Japan to have some profound effects on the traditional way of doing business. For example, what will happen to *meishi*, that all-important personal ambassador?

It is possible that the Japanese will be using cyberbusiness cards in the year 2010. Documentation management will be conducted electronically for the most part by that time, and thus, when meeting someone, our portable PDAs may churn out on-the-spot *meishi*. Or perhaps we will skip that step and merely e-mail the person via wireless modem, even if he or she is standing right in front of us.

It will no longer be possible to simply make products and tell consumers what they can and cannot buy.

Perhaps there will be a flattening of society, and *meishi*, or its successor, will no longer have a role to play at all. With a proliferation of electronic communication, access to upper management will potentially become much easier. In order to remain globally competitive, this type of fluid, lateral communication may very well become necessary. Consequently, technology may force the culture itself to change, to break down formalities and encourage a more open, less structured communication style.

Business rituals and communication will not be the only areas affected. Major elements of the economy, such as distribution, may become anachronisms. For example, with any product or service only a click of the mouse away, distribution channels are irrelevant. As people become wired, their access to products, services, and information around the globe will increase. What is priced high down the street will be attainable from across the globe within seconds, from the luxury of one's living room chair, cappuccino in left hand, laptop in right.

The Future Now

The phenomenon is already starting to take shape. A friend of mine in California runs a market research firm in Silicon Valley out of his living room. His office consists of a laptop and desktop computer, Internet connection, fax, cellular phone, voice mail system, and a coffee maker. Despite his physical location, over 90 percent of his clients are in Japan.

At my own Boston-based translation and software localization firm, we receive online inquiries about our services daily. Many projects never go to hard copy, as we go from inquiry

• churn out = 簡単に作りあげる／必要なだけ出力する *kantan-ni tsukuriageru/hutsuyō na dake shutsuryoku suru* • proliferation = 急増／拡大 *kyūzō/kakudai* • lateral = 横の *yoko no* • anachronism = 時代遅れのもの *jidai-okure no mono* • irrelevant = 無用な *muyō na*

Pacific Software Publishing

Current Events

LEARN ONCE, ALWAYS REMEMBER!

WWWeb Tenants & Customers Wanted!

MOSHIx2

http://www.moshix2.net

Bilingual Shopping Mall and Commercial Space for tenants' products and services is now available. T1 bandwidth and bilingual support staff assures access for your Japanese speaking customers and corporate clients. Bilingual Web page development service at $45/hour

- 10 MB Bilingual Display Space with web links & email options- $75/month + $100 setup fee.
- 10 MB Bilingual Display Space with support for fax order sheets- $125/month + $100 setup fee.
- 10 MB Bilingual Display Space & on-line transaction support- $300/month + $800 setup fee. (In 1996!)

Tel:(206)-562-1224 Fax:(206)-562-0811

Dear KanjiWord customers:

We want to take this opportunity to thank all our customers for their support and wish everyone good health and good luck for the New Year! We can now count over 10,000 loyal customers since releasing KanjiWord in December, 1993. We want all of you to know that we appreciate your support and look forward to serving you in 1996.
Best regards,
Richard Stratton, Pierre Bedard, Duane Colbert

FREE JAPANESE LESSONS!

Check out our web site in February for free Japanese language lessons by Professor Suguru Akutsu of the American Graduate School of International Management

NEW!

Find out more at: http://www.moshix2.net/psp/

LEARN TO READ & TYPE JAPANESE BUNDLE

Only $179 (Regular price $357)

Includes:

- **KanaKun Kana Learning System***
- **Kantaro Kanji Learning System***
- **KanjiWord Basic 2.0 ****

The perfect bundle for anyone studying Japanese! Use all 3 proven effective and world tested products to learn to read and type Japanese. We guarantee, that within 30 days of purchase, if you use Kanakun and Kantaro for a reasonable amount of time and you're not satisfied with your proficiency, we'll return the purchase price of those 2 products!

1-800-232-3989

*Windows Multimed a CD-ROM
**Windows 3 x only

GUARANTEED!

KanjiWord 3.0 now supports Windows 95!

to order to shipment online. Marketing conducted during such correspondence is done electronically. In other words, our online text is our customer service representative. It is our face.

This will be the model for the future. Less paper. More electronic communication. More Web-based applications and multimedia. Even more astounding than the shift in communications technology will be the liberation in access to the global marketplace. Hypothetically, you could become a millionaire without producing anything outside of cyberspace. You could develop a multimedia, downloadable CD-ROM, advertise it, offer demo clips, and accept VISA and MasterCard, all through your personal Web site. Although an English site is certainly accessible to the Japanese, developing and promoting a similar site in Japanese would increase your target audience by millions. By combining communications technology with language and cultural understanding, you could easily leverage your access to expand your site into a cyber CD-ROM store or mall.

In the same way, multinational behemoths such as Microsoft, IBM, and Oracle will be learning more about each individual Japanese customer than ever expected. Through sites developed in Japanese, with interactive forms supporting kanji, and with Japanese multimedia, interactive tutorials, questionnaires, and catalogs, companies will be able to generate personal relationships with potential customers even with far fewer staff. Interactivity will become a non-issue as it becomes the norm. No longer will Compaq be designing new computers and servers; it will be the customers who are instructing Compaq's development team through the company's Web site. The job of the product development team will be to synergize customers' input with their own insights.

In such a scenario, it will no longer be possible to simply make products and dictate to consumers what they can and cannot buy. In the year 2010, Japanese consumers will be communicating with companies through the Web. Those companies which try to sell to people without building a relationship and incorporating feedback into their products will lose their customers to another online vendor (whether Japanese, American, Kenyan, or Indonesian) that is interactively communicating with its Japanese customers, one at a time.

In this sense, the future company selling in Japan will actually be a team consisting of both customers and workers. In order to stimulate the most vibrant relationships with such customers, interactive, electronic communication will be just as crucial as the underlying technology transforming business as we know it. ❖

Tom Shapiro is marketing manager at Japanese Language Services.
tshapiro@japanese.com
http://www.japanese.com

• astounding = 驚くべき *odorokubeki* • behemoth = 巨大な人・もの、ここでは大企業 *kyodai no hito, mono, koko de wa dai-kigyō* • synergize = 共働作用をおこさせる／シナジー効果をおこさせる *kyōdō sayō o okosaseru/shinajii kōka o okosaseru*

MAC と PC の日本語はクオリタスにお任せください
Qualitas is your source for Japanese Software since 1987

New Applause 2.0 (Mac)

Applause is an English to Japanese and Japanese to English desk accessory dictionary. To look up a word, merely highlight it and launch Applause with a keyboard shortcut; all possible meanings for that word will quickly appear. The dictionaries feature 59,000 entry words and 85,000 translations for English to Japanese and 60,000 entry words and 60,000 translations for Japanese to English. **Price: $79**

アプローズはハードディスクで使用する英和・和英辞典です。ワープロ文書など他のアプリケーションから文字を取り込み、即座に対訳を表示することができます。意味が不明な単語を迅速に調べる必要がある用途に最適です。

System requirements:
- Mac Plus or later
- 1.5MB free ram
- The Japanese Language Kit with System 7.1 or KanjiTalk 7.1 or later
- 8MB Hard disk space
- CD-ROM drive (for installation)

QuarkXPress 3.3 Japanese (Mac, Power Mac)
Desktop Publishing Software
QuarkXPress supports vertical text formatting, furigana, left-side page binding, and kanji page numbering. The menus can switch to English.
Special Price $1480 (PPC) $1400 (68K)
Korean and Chinese versions also available.

***e*.Typist** (Windows, Mac)
Japanese OCR Software
The newly published *e*.Typist provides quick, efficient conversion of Japanese newspapers, magazines, or manuscripts into text data with the use of a scanner and simple menus.
Special Price $380

Mac Kojien

New Price: $249

クオリタスのホームページを是非ご覧ください http://www.qtc.com

Qualitas Trading Company
Ayumi Software™
60 Mangajin 2029 Durant Avenue, Berkeley, CA 94704
Tel: (510) 848-8080 Fax: (510) 848-8009

Ayumi Software™のマック広辞苑、三省堂ワードハンター、最新医学大事典、JapanEase vol 1 & 2、アプローズ英和　和英の開発元・総販売元です。EPWING規格CD-ROMタイトルの国内ディストリビュータです。Quark 社の QuarkXPress-J の国内正規代理店です。メディアドライブ研究所の e.Typist の国内ディストリビュータです。Apple 社の Japanese Language Kit の国内正規代理店です。Microsoft 社の Microsoft Windows-J の国内正規代理店です。

The Best Japanese Language Program

As agreed by learners and critics alike...

"For a complete, full-scale Japanese course for beginners, nothing beats Power Japanese."
CD-ROM WORLD

"This program (Power Japanese) takes language training into another dimension, and its thorough but fun design is unrivaled."
PC WORLD

"If this isn't the very best way of learning basic Japanese, I'd like to know what is."
COMPUTER SHOPPER

"Power Japanese is a godsend for those who have been floundering in a sea of Japanese grammar tapes for months or years."
CD-ROM TODAY

"This isn't just one of the 100 best CD-ROM's; it's one of the 10 best."
PC MAGAZINE

"(Power Japanese and Kanji Moments) are a breakthrough in learning a forbiddingly complex language."
PC MAGAZINE

▶ Power Japanese for Windows

[illegible] self-paced, [illegible] course that [illegible] English speakers [illegible] and written Japanese.

[illegible] interactive drills and games. [illegible] Careful selection of materials to provide a vibrant learning [illegible] retain what you have learned.

New in Version 2.0!

- ▶ Voice Record/Compare
- ▶ Japanese word-processor
- ▶ Voicetracks
- ▶ On-line dictionary

Bonus: you FREE when you register

▶ Kanji Moments for Windows

A [illegible] self-guided [illegible] multimedia [illegible] (or Kanji) used in Japanese.

As you read each article, you hear the pronunciation, see the sentences, and see [illegible] character [illegible] animated fashion.

Kanji Moments for Windows includes several kinds of interactive drills that reinforce learning.

JUST IN! *Power Japanese wins 1995 Multimedia World Readers' Choice Award*

▶ 60 Day Guarantee

If you are not satisfied with the program, you can return it for a full refund.

FREE* 1 Year Subscription to **MANGAJIN** with purchase of Power Japanese & Kanji Moments from BayWare, Inc. LIMITED TIME OFFER!

[illegible] Minimum System Requirements

For more information

CALL 1-800-538-8867

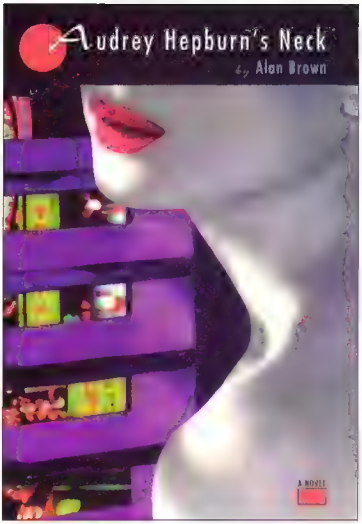
[illegible] Mateo, CA 94402 Tel [illegible]

* Limited time offer. Free 1 year new/renewal subscription to *Mangajin* with purchase of *Power Japanese* and *Kanji Moments* from BayWare, Inc. only. Please mention **code #MANG4S** when ordering. *Power Japanese* and *Kanji Moments* are trademarks of BayWare, Inc. All other products are trademarks of their respective owners.

Audrey Hepburn's Neck

Alan Brown
Pocket Books, 1996

by Ian Baldwin



An editor I know recently told me about his latest brush with that oft-spotted beast, the *gaijin*-in-Japan novel. The Japanese word for "white person" (*hakujin*) appeared throughout the advance copy he was reading—as *hajukin*.

This story won't surprise those of you who have been browsing the fiction shelves of your local bookstore for the past few years. American novels set in a Japanese milieu (perhaps the best-known example is Michael Crichton's *Rising Sun*) seem to appear with mind-numbing regularity, and too often they are written by authors whose knowledge of Japan is superficial at best. Details are glossed over; facts are bent into whatever shape fits the book's plot. To anyone who has spent time seriously pursuing the study of Japanese language and culture, a novel's inattention to (or ignorance of) the way things really are can be annoying enough to make it unreadable.

For such people, one of the wonderful surprises of this season will be *Audrey Hepburn's Neck* by Alan Brown. Brown is a first-time novelist who has achieved something remarkable: a mainstream book about Japan that will appeal to even the oldest Japan hands. It will appeal primarily because it is a good story well told, but, to those who have spent any time in Japan, it will appeal also because it rings true.

The first happy departure that *Audrey Hepburn's Neck* makes from the run of *gaijin*-in-Japan novels is that it is actually a *Nihonjin*-in-Japan novel. The protagonist, Okamoto Toshiyuki, is a Japanese manga artist who draws for "Chocolate Girl," a series that runs in the weekly magazine *Business Hip Hop* (which sounds suspiciously like the popular manga magazine *Business Jump*). Toshi is not a typical Japanese, though, as he moves in a circle of foreign friends and girlfriends (the title of the novel refers to Toshi's ideal of female beauty, indelibly imprinted on him when he first sees *Roman Holiday* as a boy). His association with foreigners gets him into trouble from time to time; early in the book, for example, he drifts into a liaison with his bizarrely obsessive English teacher, an affair which ends only with a burning newspaper stuffed through his mail slot.

This is the sort of novel in which such a development is more humorous than menacing, however. Brown knows how to use the foreigner-Japanese contrast to good comic effect, which comes through particularly in Toshi's attempts to understand the strange foreigners around him. In one passage, Toshi ruminates about the possibility of his English teacher's killing him now that the affair has gone awry: "Jane has a pocketknife. Does she have a gun too? Does it even matter? Toshi's seen it in the movies and on the news: Anything can be a murder weapon in the hands of an American. They kill each other frequently, nonchalantly, and with everyday objects—hammers and golf clubs. Plastic dry cleaning bags. He picks up his fork and examines the sharp prongs."

The opening chapters are a pleasure to read as Brown takes us through the Tokyo he knows so well, from *gaijin* bars in Roppongi to underground theme restaurants to the insides of various heads, both foreign and Japanese. Those who have been a part of the Tokyo *gaijin* crowd will encounter many familiar scenes. There is no stereotypical view of Japan here—unless we count the lost dreams of the American characters who were lured to Japan by one exotic image or another. Toshi's best friend, a gay American named Paul, readily admits that what pulled him to Japan was a picture of Yukio Mishima in a loincloth.

But of course, the Japan that Mishima tried to embody no longer exists, and, ultimately, a world that no longer exists is what *Audrey Hepburn's Neck* is about. Toward the end of the novel, Toshi is faced with an unthinkable revelation, and the world as he knows it falls apart very suddenly; it becomes his odyssey to reconcile that lost world with the new reality thrust in front of him.

The reason Brown can write so knowingly about Japan is that he has spent quite a bit of time there. He first went on a Fulbright grant in 1987 and stayed on for seven more years as a correspondent for magazines, newspapers, and BBC radio. One

Staying on the Line: Blue-Collar Women in Contemporary Japan, *by Glenda S. Roberts. Honolulu: University of Hawaii Press, 1994. 198 pages, $16.95 (paperback)*
Roberts spent a year at a large garment manufacturer in the Kansai region of Japan, working on the assembly line and documenting the lives of her female coworkers. An increasing number of women stay at work even after marriage and childbirth, despite the uneasy and sometimes hostile response of management. Provides analysis of an overlooked sector of the Japanese workforce—the female blue-collar worker.

Male Colors: The Construction of Homosexuality in Tokugawa Japan, *by Gary P. Leupp. Berkeley: University of California Press, 1995. 310 pages, $19.95 (hardcover)*
Urban Japan during the Tokugawa era (1603-1868) was a world that not only tolerated but celebrated male-male sexuality. In this study, Leupp points out the special factors of the time and place that encouraged this acceptance of male homosexual and bisexual behavior: the scarcity of women in monastic and samurai settings, skewed sex ratios in Tokugawa cities, and the culture surrounding the all-male world of kabuki theatre.

Outcry from the Inferno: Atomic Bomb Tanka Anthology, *edited and translated by Jiro Nakano. Honolulu: Bamboo Ridge Press, 1995. 104 pages, $10 (paperback)*
One hundred poems written in the tanka style (5-7-5-7-7) by *hibakusha*, victims of the atomic bombings of Hiroshima and Nagasaki, including this one by Hakushima Kiyo: *Koko ni mata/natsu wa kitarite/kusa shigeru/chi ni ikuman no/ikari wa hisomu* (Once again/summer has come. /Beneath the grass, /lay hidden ten thousand/angered souls). Presented in the original Japanese, romaji transliteration, and English translation.

Romaji Japanese Songs, Volume 1, *translated by Harry Minoru Urata, Chiyoe "Joy" Oki, and Lorraine Ryuko Fukuwa. Gardena, CA: Ultimate Trading Cards, Inc., 1995. 288 pages, $19.95 (spiral-bound paperback)*
More than 125 popular Japanese karaoke songs, rendered in romaji and translated into English. Arranged alphabetically from *"Abare Daiko"* ("Rough-Beat Drum") to *"Yuzen Nagashi"* ("Process to Wash Printed Silk Fabric in the River") (the tunes are no doubt catchier than their English titles). Also available: *Karaoke Trading Cards*, a collection of 525 karaoke songs (both *enka* and pop), written in romaji on palm-sized cards. Catalog lists songs alphabetically by title and artist, along with the first phrase of each song. Included is the Japanese version of the ubiquitous "My Way." (Each card sells for $2.)

The Essentials of Japanese Cooking, *by Tokiko Suzuki. New York: Kodansha International, 1995. 160 pages, $28 (hardcover)*
Begins with 30 pages of text and photos explaining Japanese ingredients, techniques, and tools. Students of the language will appreciate the effort made to provide cooking terms in Japanese as well as English—especially helpful for those who learned about Japanese food in Japan and who are familiar with, say, *gobo*, but not its English equivalent, burdock. Provides menus for four full, seasonal meals and more than 60 recipes ranging from appetizers to desserts. Each recipe includes color photos of the steps and the final product. ❖

Book•Review

of the more interesting items in his background is a collaboration he did with a Japanese artist on a manga, a bilingual series published in the English-language *Tokyo Journal* in 1993. To call the series a "manga" is actually a bit of a stretch, as it bears much more of a resemblance to an underground American comic book than anything you might see a salaryman reading on the train. Called "Holy Smokes Tokyo," the story takes the reader on an outlandish ride through a Japan where everyone is a slave to his own nicotine dependency and, egged on by the government, lives in fear of foreign rice.

Although the two are very different, one can detect the genesis of *Audrey Hepburn's Neck* in "Holy Smokes Tokyo." As the novel progresses, Japan—or rather, the two parts of it portrayed in the book: Tokyo and Toshi's birthplace, the remote Shiretoko Peninsula on Hokkaido—becomes more and more bizarre (throughout most of the novel the crown prince is dating an American supermodel). On the other hand, Brown's slightly surreal Japan never strays too far from recognizable reality.

My one complaint about *Audrey Hepburn's Neck* is the ending, which, in spite of a dark, lingering cloud of intolerance that Brown paints into the backdrop of the last few chapters, seemed just a little too happy. The complexity of the characters and their various struggles deserve more than a neat Hollywood ending.

But *Audrey Hepburn's Neck* is overall an excellent novel, brimming with wonderfully evocative sentences. Toshi, born above his father's ramen shop, is "wrested into that speechless world, pulled in through eddies of soy sauce, cooking oil, and cigarette smoke." When it turns to the boy's silent father and unhappy mother, the novel manages to reveal a permeating sense of pain and loss long before we know what is behind it. Throughout the novel, the author maintains his voice and fluidity as the plot slowly builds and then comes crashing down all around Toshi.

So fear not, you knowers of Japan. Return to the fiction section. Alan Brown has given us a deeply felt, smooth-reading novel about Japan that knows its subject intimately, and in doing so has broken away from a category of works sadly overwhelmed by mediocrity. ❖

***Ian Baldwin** is a freelance writer based in New York City.*

Minbō no Onna

(Minbō, or the Gentle Art of Japanese Extortion)

directed by Itami Jūzō

by Jeffrey Sipe

photo courtesy of Northern Arts Entertainment

Actress Miyamoto Nobuko plays a tough lawyer who's fed up with the mob.

Minbō no Onna (*Minbō, or the Gentle Art of Japanese Extortion*), just released on video in the US by Public Media Corporation, is the sixth full-length feature by film director Itami Jūzō, and the sixth film in which this satirist and social commentator extraordinaire turns his ascerbic wit and unforgiving camera on the foibles of his homeland.

Itami burst onto the international scene in 1986 when his second feature, *Tampopo*, took the Cannes Film Festival by storm, seizing the attention of European and American critics and, ultimately, their respective audiences. Released at the same time that Japan's economic miracle was making the country the center of renewed international curiosity, the film was a refreshing insight into Japanese culture and social conventions. In it, Itami cast the connection between eating and sensuality in a definitive Japanese mold, breaking cinematic storytelling conventions in the process. *Tampopo*, along with the director's first feature, *Osōshiki* (*The Funeral*), seemed to herald the emergence of a new Japanese talent on the world film scene.

Itami's subsequent films have not attracted the widespread attention granted his first two efforts at feature filmmaking, perhaps because the director has concentrated more and more on uniquely Japanese politico-cultural phenomena. *Marusa no Onna* (*A Taxing Woman*) and its sequel, *Marusa no Onna II* (*A Taxing Woman's Return*), dealt with complex tax evasion schemes involving the highly inflated real estate business that accompanied Japan's meteoric economic rise in the mid '80s. *Ageman* (*Tales of a Golden Geisha*) tells the story of a bachelor banker trying to make it to the top of the corrupt world of high finance and politics and his Geisha lover who, supposedly, brings him luck. It barely saw the light of day in US theaters before quickly moving into the video market.

Itami continues in this same vein of casting an incisive glare at contemporary socio-political issues in Japan with *Minbō, or the Gentle Art of Japanese Extortion*. This time it's the yakuza—Japan's mafioso—that he takes on, depicting them as groups of thuggish louts. It is a portrayal that landed the director in a Tokyo hospital when, one week after the film's 1992 release in Japan, gangsters attacked him outside his home, cutting him with a knife several times on the face and neck. Clearly, Itami's portrait of organized crime in Japan was an accurate one.

In *Minbō* Itami makes a luxury hotel a microcosm of a society victimized by extortionate gangsters. The film opens as the hotel's director, Kobayashi, is informed that it has not been deemed a suitable site for an international summit because of its continuing problems with yakuza. The director decides that it is time to put a stop to the hotel's acquiescence to yakuza extortion, and then, in a sequence that comically savages Japanese obeisance to strict hierarchical structures, proceeds to scour his staff in search of the right people to implement the new policy. Rejecting almost everyone as "too valuable" to the hotel, he eventually arrives at a low-ranking accountant, Suzuki (Daichi Yasuo), and a newly hired bellboy, Wakasugi (Murata Takehiro), neither of whom, needless to say, is the least bit equipped to handle the problem.

The first third of the film is a catalog of extortion scams. A shouting match in the hotel lobby results in a ¥100,000 (about $1,000) cab ride home for a yakuza who promises not to take up the "embarrassing" incident with Suzuki's superiors. A group of yakuza diners plants a cockroach in a casserole and eventually receives a payment of ¥50,000 to keep the incident quiet. Eventually, Kobayashi himself is sucked into an innocent bet on the golf course, the stakes of which escalate to blackmail.

At each step along the way, victims find themselves facing the threat of being "revealed," even though the revelation is normally, at most, on the level of a faux pas. In Japan, however, this is often enough to trigger terror. Nothing is more anathema to ordinary Japanese than drawing attention to themselves, and avoiding potential embarrassment or loss of face is a primary element of most social relationships. The acquiescence of the hotel staff to the manipulations of the gangsters is a direct reflection of the conventions of Japanese society. It also sheds light on the hows and whys behind the yakuza's power.

Enter lawyer Inoue Mahiru (played by Miyamoto Nobuko, Itami's leading lady both on and off screen), a specialist in *minji kainyū bōryoku*, a legal term that translates roughly as "criminal activity involving intervention in civil affairs" and is abbreviated as *minbo* in the film's title. *Minbō* is the crux not only of the film, but also of the law passed in Japan in 1991. That law was designed to afford Japanese citizens greater protection from a yakuza run wild, allowing police intervention in what had previously been regarded as "civil" matters.

Inoue, in many ways, is a spokeswoman for that law, detailing some of its intricacies to Japanese viewers as she explains it to Suzuki and Wakasugi. The yakuza's greatest weapon, she says, is fear. Fear is what allows them to intimidate the hotel staff into making payoffs which are often not directly requested, because a direct request violates the law. Their vicious screaming and threats to go to authorities are also tactics of intimidation which they will never make good on. Inoue explains: "'I'll crush your empty skull' is clearly a criminal threat. You should be grateful if they threaten you with violence. Such a threat alone justifies police intervention."

No doubt, it was not only the "how-to" aspect of the film that got yakuza members so riled up when it was released. Implicit in the film's narrative is a call to action, a call for recognition of the nature of the yakuza, and a call for unified resistance.

First, Inoue makes a heartfelt statement regarding her motivations for going after the Japanese mob. "People let yakuza trample their pride. They let yakuza humiliate them," she says, in what is most certainly an expression of Itami's own revulsion at the gangsters' tactics. "They control people through fear and force them to accept humiliation."

And the film's final scene, a unified hotel staff standing adamantly in the way of a new group of yakuza threatening to invade the hotel, is a clear and moving metaphor for what is needed if Japan is going to stop this plague that has haunted it since the end of World War II.

As serious as his subject may be, Itami embues the film with a humor that sometimes, as in much of Japan's mainstream cinema today, veers toward slapstick. Both Daichi as Suzuki and Murata as Wakasugi give theatrical performances, creating heart-warming caricatures of, respectively, the low-level, subservient salaryman and the bumbling bellboy, each thrust to center stage against his wishes.

Even the arrogance of the yakuza is played for laughs in the film's initial moments, and the hotel's incompetence in dealing with the gangsters is at first more funny than it is pathetic. Only as the film progresses does the dead seriousness of the topic become apparent.

Itami is known for the dogged research he puts into his films. For *Minbō*, he interviewed police, lawyers, psychologists, and hotel personnel and other yakuza targets. The result is a detailed and complex depiction of yakuza scams. For foreign audiences, despite the satirical edge to the film, *Minbō no Onna* is akin to an anthropological dissection of a part of Japanese society. For Japanese audiences, the experience is a bit scarier. ❖

***Jeffrey Sipe** is a freelance writer based in New York City.*

CD-ROM English Courseware from DynEd

"Simply the best"

-County of Marin, CA

DynEd courseware works

- ***Proven effective*** by tens of thousands of users in schools, companies and homes around the world.
- ***Highly interactive*** lessons automatically individualize content and activities in response to student performance.
- ***Professionally acclaimed*** by language educators in over 30 countries who have selected DynEd courseware for classroom use.

Courses for all ages

Available with Japanese language support.

Children

Let's Go (ages 4-10)
Firsthand Access (ages 12-17)

Business English

Interactive Business English
Functioning in Business
Executive English

High School/Adult

Dynamic English
Dynamic Classics
Dynamic Japanese
The Lost Secret
Inform
Pronunciation Plus

Educators agree

"It's obvious the designer is an ESL teacher because of the constant communicative interaction."
–University of North Texas, TX

"The interactive activities and various forms of help have provided our students with the individual listening practice needed to improve their listening comprehension and overall language proficiency."
–Union County College, NJ

"Enjoyable, light-hearted fun and students learn!"
–Dalmine Jr. High School, Japan

DynED International

989 E. Hillsdale Blvd., Suite 130
Foster City, CA 94404

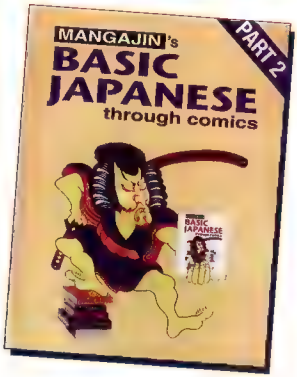
Tel: US: +1 415 578 8067
Japan: +81 3 3478 2448
E-mail: sales@dyned.com
Web site: www.dyned.com

back to the BASICS

In reader surveys over the years, *Mangajin*'s *Basic Japanese* column has consistently been voted the most popular part of the magazine. (Check out the *Basic Japanese* in this issue to see why!)

Back in 1993, we compiled those popular *Basic Japanese* columns from the first 24 issues in book form, and called it *Basic Japanese Through Comics*. Thousands of readers have found it to be a wonderfully entertaining way to gain greater cultural and linguistic insights. It has proved popular with business people as well as students and teachers—fans range from hard-core Japanophiles to those whose interest is only casual.

Now we bring you *Basic Japanese Through Comics, Part 2*!



Part 2 picks up where *Part 1* left off, bringing you all the *Basic Japanese* columns from issues No. 25-48 of *Mangajin* magazine. If you liked *Part 1*, here's your chance to get even more of *Mangajin*'s unique presentation of Japanese language and culture.

If you haven't seen *Part 1*, take advantage of our special combined package price of only $24.95 for both volumes—a savings of almost $5.00.

Harness the full power of the basic building blocks of Japanese, appreciate more of the subtleties of the language, and add depth and breadth to your understanding of contemporary Japanese culture with *Basic Japanese Through Comics, Part 1* and *Part 2*!

Basic Japanese Part 1

1. *Yoroshiku o-negai shimasu*
2. *Sumimasen*
3. Feminine Speech
4. Gaijin Bloopers
5. Hiragana, Katakana & Manga
6. *Ohayō* & *Omedetō Gozaimasu*
7. Creative Kanji Readings
8. *Dōmo*, The All-Purpose Word
9. *Dōzo*
10. *Baka*, The Basic Insult
11. *Shitsurei*
12. *Ii*, the "Good Word"
13. *Yatta*! The Exclamation
14. Saying Goodbye
15. The Concept of *Komaru*
16. Counters and Classifiers
17. Baby Talk
18. Informal Politeness
19. Introductions
20. "*–sama*" Words
21. Hesitating with *Ano*
22. The Wide World of *Desu*
23. *Hai* (Part 1)
24. *Hai* (Part 2)

Basic Japanese Part 2

25. Body Language (Part 1)
26. Body Language (Part 2)
27. *Yappari/Yahari*
28. *Abunai*
29. Stylized Kanji
30. *Maitta*
31. *Sasuga*
32. Titles
33. *Iya*
34. *Daijōbu*
35. *Mono* (Part 1)
36. *Mono* (Part 2)
37. Slang & Colloquialisms (Part 1)
38. Slang & Colloquialisms (Part 2)
39. "Face" (Part 1)
40. "Face" (Part 2)
41. *Kondo*
42. *Wake*
43. *Tokoro*
44. *Shimau*
45. *Bakari*
46. Commands (Part 1)
47. Commands (Part 1)
48. Saying What You Want

Only $14.95/¥2,500 in Japan!

$24.95 for both books in the US

In the US order through Mangajin:
Tel: 800-552-3206 • Fax: 770-590-0890 • E-mail: orders@mangajin.com

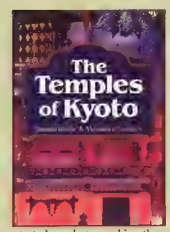
In Japan order through SSKC:
Tel: 03-3479-4434 • Fax: 03-3479-5047

(Prices do not include shipping and handling.)

BOOK BUYER'S GUIDE

The Temples of Kyoto

by Donald Richie & Alexandre Georges



Celebrated and widely respected photographer Alexandre Georges and esteemed expert on Japan and Japanese culture Donald Richie team up in this exquisite exploration of the major temples and shrines in Kyoto, including Kinkaku-ji, Kiyomizu-dera, Byodo-in, Myoshin-ji, and many others. During a six-month tour of Japan, Georges concentrated on photographing the major temples and shrines in Japan's former capital, and the best of those beautiful, full-color images have been selected for this book. Donald Richie's essays on the history and legend surrounding each temple featured here result in a marvelous text that is a profound meditation on the meaning and relevance of Kyoto's temples.

152 pp/90 color photographs • 7.25x10.25 • Hardcover • ISBN 0-8048-2032-5
$29.95/2,980. Tuttle: 800-526-2778(US) • 044-833-0225(Japan)

Early Japanese Images

by Terry Bennett

Highlighting the early days of photography in Japan, this book provides a rare look at late Tokugawa-era Japan from 1853, when Commodore Perry's ships landed, to the end of the Meiji era in 1912. An introductory essay gives historical background about this turbulent period, and captions for the photographs—many of them published here for the first time—provide detailed information about the 166 photos included in this book. The images were taken by the most famous and important photographers of Meiji Japan. *Early Japanese Images* also features: the first index to identify the photographers responsible for many of these early images; a bibliography of books related to these early photos and the people and events associated with them; and an index of terms associated with photography.

168 pp/166 photographs • 7.25x10.25 • Hardcover (US) • ISBN 0-8048-2029-5 • $39.95 • Softcover (Japan only) • ISBN 0-8048-2033-3 • ¥3280
Tuttle. 800-526-2778(US) • 044-833-0225(Japan)

On the Move In Japan

Useful Phrases & Common Sense for the Traveler

by Scott Rutherford

A breed apart from run-of-the-mill phrasebooks, *On the Move in Japan* is a tool for the traveler who is out not only to survive, but succeed, while staying in Japan. Packed with expressions for everyday occasions ("I'm looking for a place to stay."), as well as less common ones ("There may be an error on the bill."), this book enables you to break out of the role of passive spectator during your time in Japan. Helpful illustrations demystify Japan's sometimes intimidating rail system and provide handy information on ferry travel, as well. Tips ranging from where to go for a cheap, comfortable night's sleep (you'd be surprised!), to whom not to stand behind when in line at customs make this pocket-sized book truly indispensible.

160 pages • 4.5x7.25 • Softcover • ISBN 4-900737-14-3 • $7.95/¥890
Tuttle. 800-526-2778(US) • 044-833-0225(Japan)

New Lanchester Strategy

Volume 1

by Shinichi Yano

Focus on your competitive advantage! Find out how Japanese companies are using the Laws of Combat developed by F.W. Lanchester (1868-1946) to conquer business markets. This fascinating book combines English text and market share formulas in the Japanese manga style to teach marketplace domination. If you are negotiating or competing with the Japanese, you need this book. Over 90,00 copies sold in Japan! "The Japanese economic miracle is based on successfully acquiring and applying knowledge. ...Japanese people have figured out that manga can be used to learn as well as entertain...Be smart! Read manga! Read this book!—Frederik L. Schodt, author of *Manga! Manga! The World of Japanese Comics*.

200 pages • 4 x 7 • Softcover • ISBN: 1-57321-000-5 • $20.00
Lanchester Press : Tel: 800-247-6553 • Fax: 408-732-7723

Romaji Japanese Songs

Volume 1 with Translations

This book contains 135 popular Japanese songs in romaji with poetic translations on the opposite page. this should help to complete the singer's understanding of each song, the text is large and legible, and the book is spiral bound for easy folding while belting out your favorite Japanese songs. All song titles are in romaji and Japanese and indexed alphabetically by artist. Song selections include a wide variety of enka and popular adult and duet music by artists such as *Kimito Itsu Made Mo, Kagebohsi, Sennen No Koto, Amagi Goe, Kitaguni No Haru, Kawa No Nagare No Yo Ni, Futarigawa, Sake Yo, Noren* and *Midare Gami*. This is one of the most comprehensive volumes of romanized Japanese music available.

288 pages • 6 x 9 • Softcover • $19.95
Ultimate Trading Cards, Inc : Tel: 800-400-2199

The Magical Power of Suru

Japanese Verbs made Easy

by Nobuo Sata

The Magical Power of Suru contains twelve chapters of lively, helpful dialogues, dealing with common activities like shopping, traveling, getting a job, doing business, and visiting a Japanese home. Each chapter introduces a realistic situation, presents a useful dialogue, and provides even more compound-*suru* verbs for further study. An appendix contains over 300 compound-*suru* verbs for quick and easy reference. This handy book is the perfect language tool for beginning, intermediate, or advanced students who need to converse in a wide variety of situations quickly and effortlessly.

176 pages• 4x7.25 • Softcover • ISBN 0-8048-2025-2 $12.95/¥980
Tuttle. 800-526-2778(US) 044-833-0225(Japan)

Fingertip Japanese

Enjoy Japan as the Japanese Do

by Walter Long, with Kenichi Shimonishi

FINGER-TIP JAPANESE
but at tasty local restaurants • See famous sights and offbeat attractions • Shop for interesting goods and crafts • Find inexpensive accommodations

The reputation of Japanese as an impossibly difficult language has kept many visitors to these exciting islands prisoners of tourist hotels and package tours. Now *Fingertip Japanese* comes to the rescue, providing the right word or expression to quickly get you what you want or where you're going. Easy-to-follow, situation-based chapters will help you to: find inexpensive restaurants, see famous sights and off-beat attractions, shop for local crafts, enjoy Japan as the Japanese do and much more. Don't let the language barrier keep you from having fun.

192 pp. • 3.25 x 6 • Softcover: ISBN. 0-8348-0270-8 • $9.95
Weatherhill, Inc. : Tel: 800-437-7840 • Fax. 800-557-5601

Japanese Kana Workbook

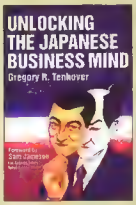
by P.G. O'Neill

A programmed workbook for beginners that offers a systematic introduction to nearly 100 *hiragana* and *katakana* signs and their usage in modern Japanese—allowing students to learn the fundamentals of reading and writing *kana* without the aid of a teacher. Each *kana* is introduced separately and then met in a number of combinations with other *kana* already learned, to build up a cumulative familiarity with the signs. This method is tested at intervals throughout the book to show any relearning that might be needed. By the author of *Essential Kanji* and *Japanese Names*.

192 pp. • 7.25 x 10.25 • Softcover. ISBN: 0-8348-0337-2 • $9.95
Weatherhill, Inc. : Tel: 800-437-7840 • Fax: 800-557-5601

Unlocking the Japanese Business Mind

by Gregory R. Tenhover



This book provides in-depth cultural analysis of *why* the Japanese behave, think and see the world as they do. "A tremendous advance over virtually all the 'how to approach Japan' material on the market today."—Chalmers Johnson, President, Japan Policy Research Institute. " ...a textbook for Americans about to take up assignment in Japan"—Sam Jameson. Los Angeles Times Tokyo Bureau Chief.

300 pages • 6 x 9 • Softcover • ISBN: 0-930124-10-3 • $17.95
Transcmantics, Inc : Tel: 202-686-5610 • Fax: 202-686-5603

John with the office staff of Eurocentres Kanazawa

Bronx Boy in Japan Part 2

by John Um

New Yorker John Um, 17, spent the summer in Kanazawa, Japan, attending the Eurocentres Japanese language school. While there, he homestayed with the Mikuni family, including Otosan, Okasan, Tamaki, Yuki, and Taro.

My first day at school, I met an American named Damien Tung, who was a year older and was about to enter his first year at Middlebury College. He was what the Japanese call "*hafu*"—his father is Chinese and his mother is Caucasian—but I could have sworn he was from either Sicily or Peru.

"Where are you from?" I asked him.

"Pittsburgh," he said. I never thought I'd be so happy about Pittsburgh.

From that day on, we stuck by each other. We often got lost together and sometimes made our best discoveries that way. On our first day, we stumbled into a samurai quarter looking for a place to eat and visited one of the most famous shrines in Kanazawa looking for a bathroom. We took care to know the good noodle shops in town as well as the good museums.

A week into our stay, Damien and I spent a day visiting a samurai house with my sister and her friend Mi-chan. I had asked Tamaki to be our guide, but I guess taking two crazy boys like us around the city was too daunting a task. So she invited her friend, and Damien and I couldn't believe our luck. At the samurai house, while sipping green tea with the girls, one of us thought we should play a game of Truth or Dare. The problem was explaining the game to Tamaki and Mi-chan with what limited Japanese we had. Two hours later, at a crowded coffee shop downtown, we finally managed to start the game. We went through some easy questions about their favorite colors and foods, and they asked us some harmless questions as well. Then we had the great idea of asking the girls what they looked for in a boyfriend.

We were surprised to see that both were clearly embarrassed. After much thought, Tamaki responded that she looked for *seikaku*, which means character. Damien and I obviously still had a lot of *seikaku* to work on, at least a more subtle, Japanese version than the direct, American one we were used to. Our luck ran out the next week when we asked them if they wanted to do something. Tamaki and Mi-chan were unfortunately busy the next weekend, if not for the rest of the summer, it seemed, judging from our dismal performance.

One Sunday evening, Damien's homestay sister invited us to karaoke. Neither of us knew what to expect and took the mikes for the first time with great reservation. Our karaoke careers took off, however, and we never looked back. We started with "New York, New York" and moved onto such favorites as "Yesterday," "Hey Jude," and "La Bamba," for which Damien would later win a can of cooking oil at a local karaoke contest. Eventually, we even tried our luck with a favorite Japanese song of ours called "es" by Mr. Children. We didn't win any cooking oil for that one.

I brought Damien home from school on the first day, and my family adopted him right away. He would sleep over, and I would do the same at his homestay. We once sat down with Otosan for almost an hour and a half helping him prepare for an English proficiency exam. Damien and I drew diagrams and contorted our mouths into various positions to help Otosan pronounce his r's and th's. Afterwards, we were afraid that we may have confused him more than helped him. A month later, when we had completely forgotten about

our brief stint as English tutors, Otosan informed us that his test results had arrived. To his as well as our relief, he had passed.

I spent my favorite day in Japan at home. Everyone had gone out and Okasan and I had lunch together and talked for nearly the entire afternoon. We had become very close and we freely talked about everything from her days in high school to her brief career as a manga artist. I told her about my dreams to work in the foreign service and she talked about the dreams she never gave up of return to drawing and art. Okasan spoke a language that I was still trying to learn, yet we understood each other completely.

From my Korean grandparents, I had always heard about the Second World War and the atrocities that Japan committed against its Asian neighbors. In American history class, we learned about Nanking, Pearl Harbor, Iwo Jima, and the thousands of American soldiers who died fighting the Imperialist Japanese. I feared the Japan I heard about and didn't know what to believe about its people.

August 15th was the 50th anniversary of the end of World War II. Watching the news that day with my host family, I couldn't help thinking that the Japanese whom history books had taught me to mistrust and fear were the same people I had been living with side by side for most of the summer. I watched the sad and conflicted faces of my hosts as the program covered not only the tragedies of Hiroshima and Nagasaki, but the atrocities of wartime Japan as well. My family wanted to say something, I wanted to say something, but how does one say the right thing when our two peoples have been at odds with each other for so long? I felt an awkwardness that shouldn't have been there, and for the first time all summer, we didn't say much that night.

The hardest thing about leaving Japan was saying good-bye to my family. When it was time to exchange our last words at the airport, I turned to Okasan and wanted to tell her so many things. I wanted to tell her that I could never thank them enough for showing me their country, that I was going to remember the Mikunis not just as my hosts, but also as my family, and that I was going to miss them the most of all the people I had met in Japan. And I wanted to tell her that I didn't want to go, that I wished we didn't have to say good-bye. But I never said any of that. Before I could, Okasan was hugging me and all I could say was, "*Arigato, Okasan.*" She replied, "Tell your mother thank you. Thank you for sending us such a wonderful son. *Subarashii.*" It was the sweetest thing she could have said. And this time, I understood.

スイス教育財団 ユーロセンター
EUROCENTRES
FOUNDATION FOR EUROPEAN LANGUAGE AND EDUCATIONAL CENTRES

暮らして知る日本の素顔

金沢で日本語と日本文化

Eurocentres courses receive the generous support and close cooperation of the Ishikawa Prefectural Education Board.

The programme provides opportunities to experience Japanese culture, history, and tradition along with intensive language instruction.

Optional programmes include calligraphy, zen practice, industrial/cultural visits, and weekend excursions—to name a few.

Learn Japanese ways of life while staying with a Japanese family.

Eurocentre Kanazawa is a small cosmopolitan world with participants from many countries. Together they learn the Japanese language and culture, and also about each other.

A course unit lasts 4 weeks: more than one may be taken at a time.

Eurocentres is a non-profit Foundation devoted to the teaching of languages to adults. We teach *English, French, Italian, Spanish, German, Russian* and *Japanese* where they are spoken.

For a brochure please write to:

ユーロセンタージャパン
EUROCENTRES JAPAN
東京都千代田区神田駿河台 2-12 深井ビル4階
Fukai Building 4F, 2-12 Kanda Surugadai
Chiyoda-ku, Tokyo 101, Japan
Phone: (03)3295-5441
Fax: (03)3295-5443
or
EUROCENTRES HEAD OFFICE
Seestrasse 247, CH-8038 Zurich, Switzerland
Phone:01.485.50.40 Fax: 01/481.61.24
or
EUROCENTRE ALEXANDRIA
101 N. Union Street, Alexandria, VA 22314, USA
Phone: (703)684-1494 Fax: (703)684-1495

CHŪKA RYŌRI

Japan's Love Affair With Chinese Food

by Robbie Swinnerton

It is hardly surprising that numerous culinary influences have passed from China into Japan over the centuries—tea, soy sauce, tofu, chopsticks, and chili peppers among them. Indeed, it would be remarkable if Japanese eating habits had not been infiltrated by such a large and culturally dominant neighbor. What *is* surprising is that the taste for Chinese food took so long to catch on in modern times.

Although several Chinese (and their woks) were on board Commodore Perry's Black Ships, it took the better part of a century after the Tokugawa isolationist curtain was prized open in the mid-1800s for Chinese cooking to capture the imagination of the Japanese public. Before World War II, official policy frowned sternly on eating anything that was not "patriotic"—even for those who could afford it. So Chinese food remained as alien in Japan as it was in Europe and North America. After 1945 it was a different matter. There was huge demand for meals that were tasty, filling, and cheap—and preferably included meat. Chinese food fit the bill perfectly; it was exotic and spicy in a way that local food could never be, but, eaten with chopsticks and based around rice and noodles, it still seemed far more accessible than Western dishes.

It may have been a protracted courtship, but the love affair still shows no signs of waning. Despite Japan's recent infatuation with Italian, Thai, and even Mexican cooking, it is still *chūka ryōri* (中華料理, "Chinese cuisine") that remains far and away the most popular of any foreign food. This is obvious in Yokohama's *chūkagai* (中華街, "Chinatown"), where some 18 million visitors converge each year, most of them lured by the more than 150 restaurants packed cheek by jowl within the bustling half-mile-square block. These establishments range from the elaborate and expensive to the cheap and cheerful; many of them are staffed by first-generation mainlanders and serve passibly authentic fare in the Cantonese, Shanghai, Beijing, and Sichuan modes.

The same enthusiasm has spread relentlessly throughout the country, and these days there are few towns or city blocks that do not boast at least one Chinese-style restaurant or food stall. While some of these eateries attempt sophisticated menus, most concentrate on a few tried and true favorites, such as *chāhan* (炒飯, "fried rice" from the Chinese *chao fan*); *yaki-soba* (焼きそば, "fried noodles"); *gyōza* (餃子) and *shūmai* (シュウマイ), two forms of meat dumplings, the first generally fried, the latter steamed; and *ramen* (ラーメン).

The crinkly, yellowish wheat noodles known as ramen (from the Chinese *la mian*) have been modified and adapted to local sensibilities to such an extent that they have almost become a sub-genre of Japan's dietary mainstream. The broth is usually made with meat stock, but there the similarity with Chinese noodles ends. The soup is seasoned with *shōyu* (Japanese soy sauce) or *miso* (味噌, "soybean paste")—both essential Japanese flavors—and the obligatory slice of pork meat adorning the noodles is just as likely to be accompanied by *wakame* (わかめ) seaweed, or even *kamaboko* (蒲鉾, "processed fish cakes") as by bean sprouts. The result is almost unrecognizable to anyone from Beijing, Hong Kong, or even San Francisco.

Many ramen shops devote themselves exclusively to the art of the noodle, but those that provide other dishes invariably serve *gyōza*—crescent-shaped fried dumplings of pork meat that are simultaneously tender on top and crisp underneath and are served with a spicy dipping sauce. In a sense, *gyōza* are to ramen what french fries are to burgers. Washed down with a bottle of Kirin, this is the basic, uncomplicated, *B-kyū* ("B-grade") eating that springs to mind for most Japanese whenever *chūka ryōri* is suggested.

As with ramen, there are specialist *gyōza* restaurants—often serving exotic new variations on the theme, such as *gyōza* stuffed with shark's fin or even cheese—and there are devotees in search of the ultimate dumpling. There is a widely held belief (no doubt encouraged by the frozen food companies) that homemade *gyōza* can never taste as good as those served by the *chūka* restaurants. Anyone who has tried it knows that this is patently untrue, and even if the results are less than professional, making *gyōza* is also a fun activity—especially when conducted with a group of friends and a plentiful supply of your favorite beer. ❖

***Robbie Swinnerton** is a freelance writer based in Kamakura.*

Gyōza • 餃子

(makes 20 dumplings)

Ingredients

(filling)

200 g (7 oz.) *hikiniku* (minced pork, chicken, or beef)

20 g (3/4 oz.) *negi* (or scallions), finely chopped

180 g (6 oz.) cabbage

2 medium garlic cloves, finely diced or squeezed through coarse garlic press

1 tbsp sesame oil

1/2 tsp salt

(for cooking)

2 tbsp cooking oil

2/3 cup hot water

2 tsp sesame oil

(dip)

shōyu (Japanese soy sauce)

yonezu (rice vinegar)

rāyu (spicy sesame oil)

Preparation

1. Place minced meat in a bowl and add green onions, garlic, soy sauce, and salt. Mix thoroughly by hand, squeezing and kneading until mixture becomes a smooth, cohesive paste.

2. Cook cabbage in boiling water for about 2 minutes, then plunge into cold water and thoroughly squeeze dry. Shred finely and again squeeze dry. Add to the meat mixture and knead further, adding the sesame oil toward the end. This mixture should be refrigerated for at least 30 minutes to allow the flavors to blend.

3. Take a *gyōza* skin and place about 2 tsp of the meat mixture in the center. Gently moisten the edge, then fold over to make a half circle and pinch the edges together firmly to seal in the filling. Holding the joined edges at the top, gently flatten the bottom of the *gyōza* and form into a crescent shape. Repeat until the meat mixture has been used up.

4. Heat a frying pan until very hot, then add 2 tbsp of cooking oil. When the oil starts spitting, reduce to medium heat and place several *gyoza* in the pan. Make sure they are not overlapping or overcrowded. Fry about 1 minute until the bottom of the *gyōza* are nicely browned.

5. Carefully pour about 2/3 cup hot water into the pan (enough to partially submerge the *gyoza*), cover immediately to keep in the steam, and turn the heat down to medium. Cook about 7–8 minutes (this steaming process should cook the meat to the core).

6. When the water has all evaporated and the *gyōza* are just starting to scorch, add another 2 tsp of sesame oil to the pan and fry for another half minute. Place a serving plate over the frying pan and invert it quickly. The *gyoza* should be served with their crisp brown base facing upwards.

7. Serve hot and eat immediately with a dip made of *shoyu, yonezu, and rāyu.*

Alternative Preparations

1. Other vegetables can be added to the mixture as desired, such as mushrooms (either *shiitake* or Chinese black mushrooms), young eggplant, and ginger. These vegetables should be chopped into fine cubes and then wok-fried in oil. Allow to cool before adding to the rest of the *gyōza* filling.

2. *Gyōza* can also be steamed (known as *mushi-gyōza*); boiled, much like wanton (*sui-gyōza*); or deep-fried (*age-gyōza*).

Hi! Starting this month we hope to be running regular columns featuring news and items of interest about Stone Bridge Press books, authors, and software products for your education and enjoyment. We've been publishing books about Japan for six years, but this is the first time we've actively tried to reach out and connect with our many friends around the world. I don't know why we've waited so long. After all, people with an informed interest in Japan make up a unique community with many shared goals. They are hungry for good information, and they realize that knowledge about Japan comes from many different sources, from literature to language, from armchair travel to business travel. It's our goal to give you access to information and insights that will serve you well in your dealings with Japan. As part of our commitment to stay in touch with you, last year we launched our site on the World Wide Web. Here you'll find special features, original articles by Stone Bridge Press authors, and book excerpts, as well as a complete catalog for convenient browsing from your desktop. I hope you'll browse by and leave us a message.

BOOKS New and recent books include ***Asia for Women on Business***, a guide to Hong Kong, Singapore, Taiwan, and South Korea, and ***Naked***, a collection of meditations on childhood by Shuntaro Tanikawa, one of Japan's leading poets. Coming soon is ***Basho's Narrow Road***, a new translation of Basho's classic haiku diary with extensive commentary by Hiroaki Sato.

SOFTWARE We've just started to carry Pacific Software products for the PC, including ***KanjiWORD***, the easy-to-use Japanese word processor for Windows and ***World Math Challenge*** (match your skills against Japanese middle schoolers!). Also new is a CD-ROM collection of Asian font utilities for Mac, Windows, Dos, and Unix platforms called ***Font Asia Text Pro***. For graphic designers there's ***Japanese Gardens***, with 100 royalty-free photos of a Japanese garden to spruce up your publication.

WANTED We'd love to hear from you. Tell us what you think, or whether you're having trouble finding our books. And we're always looking for new projects. Please feel free to write me with your submissions and suggestions.

Peter Goodman
Publisher

STONE BRIDGE PRESS

Books & Software

STONE BRIDGE PRESS

P.O. Box 8208, Berkeley, CA 94707 • TEL 510-524-8732
sbp@netcom.com • www.stonebridge.com/~sbp/

MacSUNRISE Script Kanji Tutor
MacSUNRISE Kanji Dictionary

ACCELERATED FOR POWER MACINTOSH

These two programs are delivered on a networkable CD-ROM and take you from the beginning stages of study all the way through your professional reading of texts and newspapers. ***Script Kanji Tutor*** teaches you all the kana and up to 2,000 characters, with readings, meanings, and usage examples. It includes self-testing, powerful search functions, complete stroke order sequences, a custom kanji grouper, and recorded sound pronunciations. ***Kanji Dictionary*** contains over 7,000 kanji and 47,000 compounds, allowing you to look up the reading and meaning in English or Japanese of any character or compound using easily identifiable visual elements. Call for a detailed brochure and pricing. Site licensing available.

Cosmology of Kyoto
now for Windows!

This fabulous adventure epic from 10th-century Japan has just been released in a Mac/Windows hybrid. Bilingual with Japanese system. Call for details and order at the new lower price of $59.

BOOKS FOR BUSINESS

Doing Business with Japanese Men: A Woman's Handbook by Christalyn Brannen and Tracey Wilen is the only book to look at the uniquely delicate situation that confronts the Western businesswoman in Japan. $9.95. ***Asia for Women on Business*** by Tracey and Patricia Wilen covers the ins and outs of traveling on business to Hong Kong, Singapore, Taiwan, and South Korea, with a special focus on projecting an image of authority as a woman in a conservative Asian culture. Includes places to stay and cultural backgrounds. $15.00. ***The Rice-Paper Ceiling: Breaking through Japanese Corporate Culture*** by Rochelle Kopp is a highly praised guide to working alongside Japanese managers and improving communication across cultures. Recommended for libraries and corporate sales. $25.00

Product and Price List

BUSINESS	
Asia for Women on Business (Wilen/Wilen)	15.00
Rice-Paper Ceiling (Kopp)	25.00
Make a Mi-Ven: Teaching English in Japan (Best)	14.95
Doing Business with Japanese Men (Wilen/Brannen)	9.95
ART	
Wabi-Sabi for Artists, Designers, Poets, & Philosophers (Koren)	14.95
Japanese Home Stylebook (Yamagata)	18.95
A Lateral View (Richie)	10.95
America and the Four Japans (Schodt)	10.95
How to Take a Japanese Bath (Koren)	7.95
how to rake leaves (Koren)	7.95
Japan Vacation Planner (Northup)	12.95
LANGUAGE	
Kana Plot-o-Graphix (Rowley)	6.00
Kanji Plot-o-Graphix (Rowley)	19.95
Homestay in Japan: Nihon to no Deai (Aisen/Watanabe)	19.95
LITERATURE	
Naked (Tanikawa)	10.95
Basho's Narrow Road (trans. Sato), forthcoming	15.00
A Long Rainy Season (ed. Lowitz)	12.00
Other Side River (ed. Lowitz)	14.00
Still Life and Other Stories (Shono, trans. Lammers)	11.95
Death March on Mount Hakkoda (Nitta, trans. Westerhoven)	10.95
Name of the Flower (Mukoda, trans. Matsumoto)	10.95
Right under the big sky (Ozaki, trans. Sato)	12.00
One Hot Summer in Kyoto (Haylock)	10.95
Wind and Stone (Tachihara, trans. Kohl)	10.95
SOFTWARE	
MacSunrise Script 500 / 2000 (Hadamitzky)	129.00 / 329.00
MacSunrise Kanji Dictionary (Hadamitzky)	249.00
KanjiWORD 3.0 (Pacific Software/Win)	279.00
Kantaro (Pacific Software/Win)	129.00
KanjiBase (Siegrist, Dos)	195.00
World Math Challenge (Pacific Software/Win)	49.00
Japanese Live (Berlitz; Mac/Win)	75.00
Cosmology of Kyoto (Yano; Mac/Win)	59.00
Japanese Text Processing (Walnut Creek, Dos/Win/Unix)	32.00
Font Asia Text Pro (Pacific Hi-Tech; Mac/Win)	27.00
Destination Japan (Digital Destinations)	69.00
Japanese Gardens (Essex)	10.00

All prices subject to change without notice.

Destination Japan
Contains 14mb of information New!

The first comprehensive electronic reference book on Japan, its businesses, industries, politics, educational system, geography, history, culture, and customs. Includes addresses and phone numbers of companies, services, government agencies, hotels, and much, much more. All new, updated information in one friendly interactive program to load on your Windows PC or laptop. Great for businesses, journalists, travelers, researchers, libraries, students, and classrooms. Also includes note-taking capability. Use for research, trip planning, and study. $69.00

SHIPPING/HANDLING *Books*, $3.50 1st class, 0.75 each add'l; $2.00 book rate, 0.50 each add'l. *Software*, $5, 48 states, $1 each add'l. *Alaska/Hawaii, Canada, and overseas, please contact us for rates.*

PAYMENT Check, money order, or credit card. We accept Visa, MasterCard, Discover, JCB cards. California residents must add sales tax. Payment in $US only, drawn on a US bank. Purchase orders accepted from companies and schools.

Call today for a free catalog

Order toll free at 800-947-7271
or send e-mail to sbp@netcom.com
or fax to 510-524-8711
AOL Sbpress • CompuServe 71650,3402
Web> www.stonebridge.com/~sbp/

Customer satisfaction guaranteed!
Call for software system requirements and specifications.

Stone Bridge Press books are distributed to the trade by Weatherhill (USA)/Asia), Raincoast (Canada), Yohan (Japan), New Holland (Europe), and Peribo (Australasia)

ORDERS 800-947-7271 • E-MAIL sbp@netcom.com • ONLINE CATALOG www.stonebridge.com/~sbp/

Kasai no Hito, first serialized in the weekly magazine *Big Comic Original* in 1989, centers on the life of Kawata Yoshio, an eccentric judge. The series has since been dramatized for TV, and the stories, which are still being written, now fill 13 *tankobon* compilations (each over 200 pages).

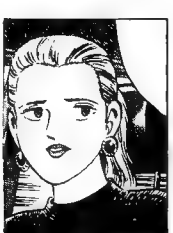
The popularity of the series seems to stem from both the good-natured wisdom of the series' hero, Judge Kawata, and the glimpse the series offers of Japan's judicial system as it deals with current social issues ranging from divorce to substance abuse.

Judge Kawata Yoshio is considered a "rather strange fellow" by his colleagues. As the son of a Supreme Court justice, he has an excellent chance of advancing to the upper echelons of Japan's judicial system, but he couldn't be less interested. He remains instead at a low-level family court in a remote city where the rural setting gives him the opportunity to pursue his true love—plants. In between hearings, on lunch breaks, and just about any time he isn't in court, Kawata is squatting in nearby flowerbeds, running his fingers along bushes, or staring off into space in a park.

He may be strange, but the lessons Judge Kawata learns from his experiences with plants come in handy when dealing with people as well. Many of his cases deal with wayward children, divorce, and the general trauma of human relations gone awry. Seeing parallels in the way both plants and people respond to love and attention, he maintains a perspective that often leads to more humane solutions in the courtroom.

In this episode . . .

Judge Ishimine Wataru has just been transferred from Tokyo to Harukawa City, a major detour in his career. Assignments to small regional courts outside of Tokyo typically mean being sidelined from promotion to the highest ranks.



Ishimine's wife, Sara, is a French national who is fluent in Japanese and well versed in Japanese culture. Unlike Ishimine, she is looking forward to starting a new life away from the bustle of Tokyo.

The word *kasai* means "family court" when written as 家裁, an abbreviation for *katei saibansho* (家庭裁判所). The authors of this manga have created a pun of sorts by replacing 裁 (*sai*, "judgment/decision") with 栽 (*sai*, "planting").

© Mohri and Uoto All rights reserved. First published in Japan in 1993 by Shogakukan, Tokyo English translation rights arranged through Shogakukan.

CASE1：ウラジロ

春河発・第一信
拝啓
先生、お元気ですか？
いよいよ東京を離れる日が
やってきました。
私は東京地裁からG県の春河市
にある岩崎地家裁春河支部に
判事補として転任することに
なったのです。
2
春河
9
1

1

Title: CASE 1: ウラジロ
Case 1: Urajiro
Case 1: White-back Ferns

- *urajiro* (from *ura*, "back," and *shiro*, "white") is a fern with leaves that are a light, frosty green on the underside. The scientific name is *Gleichenia glauca*.

2

Letter: 春河　　発　　第 -信
Harukawa -hatsu dai-isshin
(place name) from no 1 message
From Harukawa: Letter No. 1

Letter: 拝啓
Haikei
(salutation)
Dear Professor, (PL3-4)

Letter: 先生、　お元気　　です　か?
Sensei, o-genki desu ka?
teacher (hon.)-healthy/well is/are (?)
"Professor, are you well?"
How are you? (PL3-4)

Letter: いよいよ　東京　を　離れる　日　が　やってきました。
Iyoiyo Tōkyō o hanareru hi ga yatte kimashita.
finally Tokyo from separate/leave day (subj.) has come
Finally the day of leaving Tokyo came.
The day of my departure from Tokyo finally arrived. (PL3)

Letter: 私　は　東京　地裁　から　G県　の　春河市　に　ある
Watashi wa Tōkyō Chisai kara Jii-ken no Harukawa-shi ni aru
I/me as for Tokyo district court from G prefecture in (name)-city in exists/is located

岩崎　地家裁　春河　支部　に
Iwasaki Chikasai Harukawa Shibu ni
(name) district & family courts (name) branches to

判事補　として　転任する　こと　になった　のです。
hanjiho to shite tennin suru koto ni natta no desu.
assistant judge as transfer thing/situation became (explan.)
It has come about that I have been transferred from Tokyo District Court to serve as an assistant judge in the Harukawa branches of the Iwasaki District and Family Courts, located in Harukawa City in G Prefecture.
I have been transferred from Tokyo District Court to Harukawa City in G Prefecture, to serve as an assistant judge in the Harukawa branches of the Iwasaki District and Family Courts. (PL3)

- the suffix *-hatsu* after a place name designates a point of departure; after a time it designates a departure time.
- *haikei* (meaning something like "I respectfully submit") is one of the most commonly used salutations (there are many) for starting a personal letter. It's used without the addressee's name (which is placed at the end of the letter), but it essentially corresponds to the "Dear ~" salutation used in English.
- *sensei* ("teacher/professor") is here being used for direct address in place of a name, just as it is in spoken conversation. Using this kind of direct address at the beginning of the letter body (never with the salutation) is purely optional in a Japanese letter.
- *genki* is a noun referring to both good spirits and good health, so *o-genki desu ka* essentially asks "are you well?" It's a very common opening line in personal letters.
- *iyoiyo* is used when referring to an event that is "imminent/near at hand" or has just occurred "finally/at long last/as fated."
- *iyoiyo Tōkyō o hanareru* is a complete thought/sentence ("[I] finally am leaving Tokyo") modifying *hi* ("day").
- *yatte kimashita* is the PL3 past form of *yatte kuru*, in which *kuru* means "come"; *yatte kuru* in reference to an event or day implies the event or day came "at length/after considerable time."
- *chisai* is short for *chihō saibansho* (地方裁判所, "district court") and *kasai* is short for *katei saibansho* (家庭裁判所, "family court"); *chikasai* combines the two to refer to "district and family courts." Japan has 50 district and family courts, each with 201 *shibu* ("branches"). Above them are eight *kōtō saibansho* (高等裁判所, "high courts") and a *saikō saibansho* (最高裁判所, "supreme court").
- *-ken* is a suffix for designating "prefectures" (which can be thought of as roughly corresponding to American states—though their constitutional status is different) and *-shi* is for designating "cities." The prefecture and city names are fictitious.
- *hanji* = "judge," and *hanjiho* = "assistant judge."
- *tennin* is a noun for "transfer/reassignment" to a new post by one's employer. Adding *suru* makes it a verb.
- *~ koto ni natta* is an expression that means "it was decided/arranged that ~" or "it has come to pass that ~," but it's often just an indirect way of saying that the stated action or event took place.

裁判所の人達へのおみやげ、本当にあんなクッキーでいいの？
1
うん、先輩の判事に聞いたんだ。
本当は前任地の地方色が出た民芸品かなんかがいいんだけど東京は難しいから菓子にしろって……
2
だったらもっとおいしいメーカーを知ってたのに……
3
そこが難しいんだよ。
あまりマニアックでもいけないし、裁判所の誰もが知ってるメーカーでも、まただめなんだってさ。
4
そこそこ東京に詳しい人が気付くくらいの有名さがいいらしいよ。
高過ぎず安過ぎず。
そうそう。
5

1 **Sara**: 裁判所 の 人達 へ の おみやげ、本当に あんな クッキー で いい の?
Saibansho no hito-tachi e no o-miyage, hontō ni anna kukkii de ii no?
court of people to/for that is gift truly/really that kind of cookies with fine/OK (explan.)
"Are those cookies really the right kind of gift for the people at the court?" (PL2)

Sound FX: ガー
Gā
Vrrrooom (sound of car speeding along)

- *hito* can be either "person" or "people"; *hito-tachi* = "people." The suffix *-tachi* can make any noun or pronoun referring to people into a plural.
- *hontō* = "true/truth," and *hontō ni* is its adverb form. *Hontō wa* (next panel) = "as for the truth" → "actually."
- *anna* ("that kind of/like that") can imply that the item it modifies is inferior.
- *~ de ii* (lit., "is good/fine/OK with") is an expression meaning "~ is adequate/acceptable/fine."
- explanatory *no* is often used to ask questions in informal speech, especially by females.

2 **Ishimine**: うん、 先輩 の 判事 に 聞いた んだ。
Un, senpai no hanji ni kiita n da.
yes/uh-huh my senior who is judge (target) asked (explan.)
"Uh-huh, I asked a judge who is my senior."
"Uh-huh, I asked an experienced judge." (PL2)

Ishimine: 本当は 前任地 の 地方色 が 出た 民芸品 かなんか が
Hontō wa zennin-chi no chiho-shoku ga deta mingeihin ka nanka ga
as for truth/actually previous post of regional color (subj.) shows folk craft or something (subj.)
いい んだ けど、東京 は 難しい から 菓子 にしろ って。
ii n da kedo, Tokyō wa muzukashii kara kashi ni shiro tte.
is good/best (explan.) but Tokyo as for difficult because/so sweets/pastries make it (quote)
"Actually, the best thing is some folk craft or the like representing the local color of your previous post, but that's difficult for Tokyo, so he said I should just get some sweets." (PL2)

- *senpai* refers to a person who is one's "senior" in a given group.
- *kiita* is the plain/abrupt past form of *kiku* ("ask").
- *zennin-chi no chihō-shoku ga deta* is a complete thought/sentence ("[it] shows the regional color of the previous post") modifying *mingeihin* ("folk craft").
- *~ ga ii* literally means "~ is good," but idiomatically it's used to indicate what one considers "the best/most preferable."
- *shiro* is the abrupt command form of *suru* ("do/make"); *~ ni suru* = "make it ~" in the sense of making a choice.
- *tte* is a colloquial equivalent of quotative *to*, indicating that he is repeating what his *senpai* told him.

3 **Sara**: だったら もっと おいしい メーカー を 知ってた のに..
Dattara motto oishii mēkā o shitteta noni.
in that case more delicious maker/brand (obj.) knew even though
"In that case I knew a tastier brand. (You should have asked me.)"
"In that case, you should have asked me. I would have suggested a better brand." (PL2)

- *dattara* is a conditional "if" form of *da* ("is/are") so it literally means "if it is"; used like this at the beginning of a sentence it implies "if it is that way/so" → "in that case."
- *motto* before an adjective makes the "more" or "-er" form of the adjective: *motto oishii* = "tastier/more delicious."
- *shitteta* is a contraction of *shitte ita*, the plain/abrupt past form of *shitte iru* ("know").
- *noni* ("even though") often expresses disappointment or regret at something the speaker thinks the other person should have done but didn't. Here she's disappointed that he failed to consult her about the brand of cookies.

4 **Ishimine**: そこ が 難しい んだ よ。
Soko ga muzukashii n da yo.
there/that part (subj.) difficult (explan.) (emph.)
"That's the tricky part." (PL2)

Ishimine: あまり マニアック でも いけない し、裁判所 の 誰も が 知ってる
Amari maniakku demo ikenai shi, saibansho no dare mo ga shitteru
too much maniacal/excessive if is no good and court of everyone (subj.) knows
メーカー でも、また だめ なんだ って さ。
mēkā demo, mata dame na n da tte sa.
maker/brand if is again no good (explan.) (quote) (colloq.)
"He said it's no good if I'm too excessive, but it's also no good if it's a brand that everyone at the court knows."
"He said it wouldn't do to go too far overboard, but that I also shouldn't get a brand that everyone at the court is likely to know." (PL2)

- *maniakku* is a katakana rendering of the English "maniac." It's used in Japanese both for the person who goes to excess in pursing some goal or interest and for the excessive actions themselves.
- *ikenai* and *dame* both express disapproval: "it won't do" or "it's no good/unacceptable."
- *dare mo* followed by a negative means "no one/not anyone," but *dare mo ga* idiomatically means "everyone." *Shitteru* is a contraction of *shitte iru* ("know"), so *dare mo ga shitteru* = "everyone knows." *Saibansho no dare mo ga shitteru* is a complete thought/sentence modifying *mēkā* ("maker/brand").

(continued on next page)

なんだか面倒臭いのね。
1
なんたって、うちの裁判所はお役所ですから、前例が大事でございますよ、と。
2
春河市は県庁所在地である岩崎市に次ぐ、人口二十三万人の地方都市です。近年東京圏の衛星都市として人口が増え続けており、少年事件や家事事件は増加傾向にあると聞いています。
3
しかし裁判官の数は五名のまま据え置かれており、私は地方裁判所と家庭裁判所の裁判事務を両方こなすことになりそうです。
3
ゴ――――
4
東京に比べたらたいして面白いこともないだろうけど、結構いい町だよ。
のんびりできるといいな。
5
休みの日は写真でも撮って遊ぼう。
一人で遊んじゃだめよ！必ず私も同伴すること。
わかってますよ。
6

5 *(continued from previous page)*

Ishimine: そこそこ 東京 に 詳しい 人 が 気付く くらいの
Sokosoko Tōkyō ni kuwashii hito ga kizuku kurai no
somewhat Tokyo with is familiar person (subj.) notice/recognize about enough for

有名さ が いい らしい よ。
yūmei-sa ga ii rashii yo.
degree of fame (subj.) is good/best apparently (emph.)

"It apparently needs to be just well enough known that those who have a passing familiarity with Tokyo will recognize it for what it is." (PL2)

Sara: 高過ぎず、 安過ぎず。
Taka-sugizu, yasu-sugizu.
"Not too expensive, not too cheap." (PL2)

Ishimine: そう そう。
Sō sō.
yes/that way yes/that way
"Exactly." (PL2)

- *kuwashii* means "detailed/minute," but when a person is described as ～ *ni kuwashii* it means he is "conversant with/informed about" the topic.
- *X kurai no Y* means "about enough Y for X to occur."
- *yūmei na* = "famous," and *yūmei-sa* = "fame/degree of fame."
- *taka-sugizu* and *yasu-sugizu* are negative forms of *taka-sugiru* and *yasu-sugiru*, the stem forms of the adjectives *takai* ("high/expensive") and *yasui* ("cheap") plus the suffix *-sugiru*, which means "too ～/excessively ～."

---

1 **Sara**: なんだか 面倒臭い の ね。
Nandaka mendokusai no ne.
somehow/vaguely troublesome/complicated (explan.) (colloq.)
"It sure seems complicated." (PL2)

- *nandaka* is a "softener" for statements about how something seems: "somehow/somewhat/sort of/vaguely [it seems like] ～."

2 **Ishimine**: なんたって、うちの 裁判所(かいしょ) は お役所 です から、 前例 が 大事 でございます よ、 と。
Nantatte, uchi no kaisha wa o-yakusho desu kara, zenrei ga daiji de gozaimasu yo, to.
after all our co./court as for (hon.)-gov. office is because/so precedent (subj.) important is (emph.) (quote)
"'After all, our shop is part of the government, so precedent is everything,' he said." (PL2)

Sign: 出口
Deguchi **Exit**

- *nantatte* is a colloquial equivalent of *nan to itte mo* ("after all/when all is said and done").
- a Japanese judge referring to his workplace as *kaisha* ("company/corporation") is something like an American judge speaking of his "shop" or "business." The kanji for *saibansho* ("court") are provided to clarify exactly what *kaisha* refers to here.
- *yakusho* means "government/public office." With this word the honorific *o-* invariably carries an ironic tone: it's added to show disdain for the kind of hidebound bureaucratic inflexibility so typical of government organs.
- *de gozaimasu* is a PL4 equivalent of *desu* ("is/are"), making the quoted sentence PL4, but this too is part of the ironic tone. Using only a *to* to quote another sentence is possible at any level of politeness, but Ishimine has been speaking informally, so his sentence as a whole is best considered PL2.

3 **Letter**: 春河市 は 県庁所在地 である 岩崎市 に次ぐ、 人口 二十三万人 の 地方 都市 です。
Harukawa-shi wa kenchō shozaichi de aru Iwasaki-shi ni tsugu, jinkō nijūsan-mannin no chihō toshi desu.
(name)-city as for prefectural gov't seat which is (name)-city second to population 230,000-(count) of regional city is
Harukawa is a regional city with a population of 230,000 and is the next largest city after Iwasaki, the prefectural capital. (PL3)

近年、 東京 圏 の 衛星 都市 として 人口 が 増え続けており、
Kinnen, Tōkyō -ken no eisei toshi to shite jinkō ga fue-tsuzukete ori,
in recent years Tokyo sphere/radius within satellite city as population (subj.) continues to grow-and

少年 事件 や 家事 事件 は 増加 傾向 にある と 聞いています。
shōnen jiken ya kaji jiken wa zōka keikō ni aru to kiite imasu.
juvenile incidents and domestic incidents as for increasing trend are in/on (quote) have heard
In recent years, as one of Tokyo's satellite cities, its population has seen steady growth, and I understand that juvenile and domestic cases are on the rise. (PL3)

Letter: しかし 裁判官 の 数 は 五名 のまま 据え置かれており、
Shikashi saibankan no kazu wa gomei no mama sueokarete ori,
but judges of number as for 5-(count) as is has been left as is-and

私 は 地方 裁判所 と 家庭 裁判所 の 裁判 事務 を 両方 こなす こと になりそうです。
watashi wa chihō saibansho to katei saibansho no saiban jimu o ryōhō konasu koto ni narisō desu.
I/me as for district court and family court of trial procedures (obj.) both handle situation it seems will become
However, the number of judges has remained the same, at five, and it appears I will be handling decisions in both the district and family courts. (PL3)

- *ken* = "prefecture," and *kenchō* refers to both the "prefectural government" (its organs) and "prefectural office" (the building[s]). *Kenchō shozaichi* means "prefectural seat/capital," and *kenchō shozaichi de aru* is a complete thought/sentence ("[it] is the prefectural seat") modifying *Iwasaki-shi*.
- ～ *ni tsugu* means "comes next after/ranks second to ～"; *kenchō shozaichi de aru Iwasaki-shi ni tsugu* is a complete thought/sentence ("[it] ranks next to Iwasaki, which is the prefectural seat") modifying *jinko nijusan-mannin no chihō toshi* ("regional city of population 230,000").
- *fue-tsuzukete* is the stem of *fueru* ("increase") plus the *-te* form of *tsuzukeru* ("continue"). *Fue-tsuzukete ori* here is equivalent to *fue-tsuzukete ite*, a conjunctive form of *fue-tsuzukeru* ("continue to grow") → "continues to grow, and . . ."

(continued on next page)

パシャ
1
どう、ワタル、この町好きになりそう？
まあね、君は？
2
うん、久しぶりに空が広い。
3

3 *(continued from previous page)*

- the *-sō (da/desu)* ending of a verb implies "it seems/looks/feels as if [the action will occur]." ～ *koto ni narisō desu* is a form of the expression ～ *koto ni naru* encountered on page 75.

4 **Sound FX**: ゴー
Gō
Vrrrrrroom (roar of traffic speeding along)

5 **Ishimine**: 東京 に 比べたら たいして 面白い こと も ない だろう けど、結構 いい 町 だ よ。
Tōkyō ni kurabetara taishite omoshiroi koto mo nai darō kedo, kekkō ii machi da yo.
Tokyo with if compare [not] much interesting things (emph.) not exist probably but quite good/nice town/city is (emph.)
"I suppose it doesn't offer much of interest compared to Tokyo, but it's a fairly nice city." (PL2)

Sara: のんびりできる と いい な。
Nonbiri dekiru to ii na.
can relax/take it easy if is good/desirable (colloq.)
"I hope we can relax our pace a bit." (PL2)

- *kurabetara* is a conditional "if" form of *kuraberu* ("compare").
- *taishite* works together with a negative later in the sentence. When it modifies a negative adjective it gives the meaning of "not very/not particularly [the stated quality]," but the negative can also occur in a longer phrase containing a regular adjective, in which case the negative emphasis shifts somewhat. *Taishite omoshiroi koto mo nai* is literally "interesting things do not even exist very much" → "there's not much that is of interest."
- *kekkō* as a modifier for an adjective means "quite/considerably."
- *nonbiri dekiru* is the potential form of *nonbiri suru* ("relax/take it easy").
- *to* after a plain non-past verb can make a conditional "if/when" meaning. ～ *to ii na* (literally, "if [the described situation/action occurs], it is good/desirable") is an expression for stating a wish or hope.

6 **Ishimine**: 休みの日 は 写真 でも 撮って 遊ぼう。
Yasumi no hi wa shashin demo totte asobō.
days off as for photographs or something take-and shall play/enjoy
"On my days off I'll enjoy myself by taking photographs or something."
"I can enjoy my days off taking pictures around town." (PL2)

Sara: 一人で 遊んじゃ だめ よ! 必ず 私 も 同伴する こと。
Hitori de asonja dame yo! Kanarazu watashi mo dōhan suru koto.
by oneself if play/enjoy no good (is-emph.) without exception me also accompany thing/situation
"But you mustn't go off having fun all by yourself! You have to take me along, too." (PL2)

Ishimine: わかってます よ。
Wakattemasu yo.
know (emph.)
"I know that."
"Of course." (PL3)

- *totte* is the *-te* form of *toru* ("take"—always written 撮る when referring to taking photographs).
- *asobō* is the volitional ("let's/I shall") form of *asobu* ("play/have fun/enjoy oneself"). When a *-te* form verb comes before *asobu*, it indicates how or at what activity you play or enjoy yourself. *Asonja* is a contraction of *asonde wa*, the *-te* form of *asobu* plus *wa*, which makes a conditional form: "if [you] play." *Asonde wa dame* (lit., "if you play it is no good") is essentially a prohibition: "you must not play."
- in informal speech, the emphatic particle *yo* by itself often serves as *da/desu yo* ("is/are" + emphasis), especially among female speakers.
- *koto* (lit., "thing") added to the end of a non-past declarative sentence can make a gentle command or admonition.
- *wakatta* or *wakarimashita* (past forms of *wakaru*, "understand") in response to a request or command implies "I understand what you are asking and I will do it"; *wakatte iru* or *wakatte imasu* implies "I already know that's what I'm supposed to do."

---

1 **Sound FX**: パシャリッ
Pashari!
(sound of camera shutter)

2 **Sara**: どう、ワタル、この 町 好き に なりそう?
Dō, Wataru, kono machi suki ni narisō?
how (name) this town like/liking to seems will come
"How about it, Wataru? Do you think you'll come to like this town?"
"How about it, Wataru? Think you're gonna like living here?" (PL2)

Ishimine: まあ ね。君 は?
Mā ne. Kimi wa?
(interj.) (colloq.) you as for
"Yeah, I guess. How about you?" (PL2)

- *dō?* is a colloquial abbreviation of *dō desu ka*, which asks how one feels or what one thinks about something: "How is it?/How about it?/What do you think?"
- Wataru is Ishimine's given name.

(continued on next page)

今の所長のお言葉撤回して下さい！
1
2

2 *(continued from previous page)*

- *suki ni narisō* is from *suki ni naru*, which means "come to like/will come to like." *Narisō* is the verb *naru* ("become") with the *sō (da/desu)* ending we saw above—implying "it seems/looks/feels as if [the action will occur]." In PL2 speech, the *da* is often omitted, especially by female speakers; it must be omitted when asking a question, as here (males can also replace *da* with *ka* instead of simply omitting, but female speakers tend to avoid the abrupt-sounding *ka*).
- *mā ne* affirms what the other person has said in a vague way: "Yes, in a way/Yes, you could say that I suppose/Yeah, I guess."

3 **Sara**: うん、　久しぶりに　空　が　広い。
Un,　hisashiburi ni　sora　ga　hiroi.
yeah/uh-huh　for first time in long time　sky　(subj.)　is wide/broad
"Uh-huh, for the first time in a long time the sky is wide open." (PL2)

- *hisashiburi* is a noun referring to something occurring for the first time in a long time, and *hisashiburi ni* is its adverb form. Coming from Tokyo, she hasn't had such a wide open, unobstructed view of the sky in a long time.

---

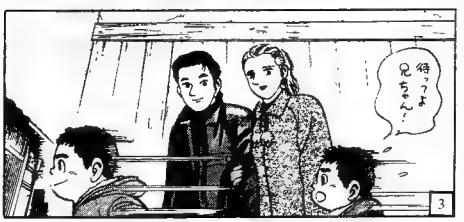
1 **Ishimine**: 今　の　所長　の　お言葉、　撤回して下さい!
(flashback) *Ima　no　shochō　no　o-kotoba,　tekkai shite kudasai!*
now　of　chief/you 's　(hon.)-words　retract-(request)
"The words you just now said, please retract them!"
"I must ask you to retract what you have just said!" (PL3-4)

- *chō* means "head/chief/director," and *shochō* refers to the "head/chief/director" of any organization or body whose official name ends with *-sho* (所). Here it refers to the "head judge" at the court where Ishimine was previously posted. As is often done in Japanese, Ishimine is using the head judge's title where an English speaker would refer to his listener simply as "you."
- *no* between two nouns makes the first into a modifier for the second in a wide variety of ways. When the first noun refers to a person, the *no* is possessive, so *shochō no* = "the chief's/head judge's," or in this case "your": *shochō no o-kotoba* = "your words." When three or more nouns are connected with *no*, various groupings can apply. Here, the first *no* makes *ima* ("now") into a modifier for the combination *shochō no o-kotoba*: "your words of now" → "the words that you spoke just now" → "what you just said."
- *tekkai* is a noun meaning "retraction," and *tekkai shite* is the *-te* form of *tekkai suru*, its verb form. The *-te* form of a verb plus *kudasai* makes a polite request that the action be done.

2 **Sound FX**: パシャリ　パシャリ　パシャリ
(in present) *Pashari　pashari　pashari*
(sound of camera shutter)

引っ越しの荷物がまだ官舎に届かないので
二、三日はホテル住まいです。
着任挨拶までの間、どこか別の町に
雲隠れする手もあるのですが、
早速、妻と二人、新しい町の探検ごっこと
相なりました。
春河市はもともと城下町として
発達した都市で、市内のあちこちに
古いたたずまいが残っています。
公園として保存されている
江戸時代の掘り割りの風景など
なかなかのもので
先生にもぜひ一度見ていただきたい
ものだと、妻と話し合いました。
1

ところで
その市内散策の間に
不思議な人物に会いました。
2


待ってよ
兄ちゃん!
3

フフ……
ちょっと
追いかけて
みようか?
オモシロイ写真
撮れるかも
しれない。
4

1 **Letter**: 引っ越しの 荷物 が まだ 官舎 に 届かない ので、二、三日 は ホテル住まい です。
Hikkoshi no nimotsu ga mada kansha ni todokanai node, ni-sannichi wa hoteru-zumai desu.
moving of luggage/freight (subj.) [not] yet official residence at not arrived because/so 2-3 days as for hotel living is
Our household effects have not yet arrived at the residence provided, so we are living in a hotel for several days. (PL3)

着任 挨拶 までの間、どこか 別の 町 に 雲隠れする 手 も ある のです が、
Chakunin aisatsu made no aida, dokoka betsu no machi ni kumogakure suru te mo aru no desu ga,
taking up post greeting the time until somewhere another town to disappear course/option also exists (explan.) but
早速、 妻 と 二人、新しい 町 の 探検ごっこ と 相なりました。
sassoku, tsuma to futari, atarashii machi no tanken-gokko to ai-narimashita.
immediately wife with 2 persons new town of exploration play (result) became
We could have chosen to slip away to some other town until the day I am to formally present myself and take up my post, but my wife and I decided to start right in exploring the city. (PL3)

Letter: 春河市 は もともと 城下町 として 発達した 都市 で、
Harukawa-shi wa motomoto jōkamachi to shite hattatsu shita toshi de,
(name)-city as for originally castle town as developed city is-and
市内 の あちこち に 古い たたずまい が 残っています。
shinai no achikochi ni furui tatazumai ga nokotte imasu.
within the city of here and there at/in old appearance (subj.) remains
Harukawa originally developed as a castle town, and vestiges of those times can still be seen here and there around the city. (PL3)

公園 として保存されている 江戸 時代 の 掘り割り の 風景 など なかなかのもの で、
Kōen to shite hozon sarete iru Edo jidai no horiwari no fūkei nado nakanaka no mono de,
park as is preserved Edo era/period of canal/waterway of scenery something like a considerable/fine thing is-and
先生 に も ぜひ 一度 見ていただきたい もの だ と、妻 と 話し合いました。
sensei ni mo zehi ichido mite itadakitai mono da to, tsuma to hanashi-aimashita.
teacher/you by also by all means once want to have [you] see thing is (quote) wife with discussed
The old Edo-period canals set aside as public parks present an impressive spectacle, and both my wife and I agree you really must come see them sometime. (PL3)

- *kan* refers to the government and is used in many kanji compounds for government-related things; *kansha* is housing provided by the government for its officials and employees.
- *todokanai* is the negative of *todoku* ("be delivered/arrive"); *ni* marks the destination.
- *kumogakure suru* (lit., "hide behind clouds") is an expression for "disappear/drop out of sight."
- *te* (lit., "hand") can refer to a "method/means/course of action," and the expression ～ *te mo aru* is like "have the option of ～/could choose to ～."
- *tanken* = "exploration," and *-gokko* is a suffix referring to "pretend play," so the noun *tanken-gokko* is literally "playing exploration/pretending to be explorers" → "exploring the city."
- the prefix *ai-* quite frequently occurs as a rhetorical flourish without any significant meaning in letters. *Ai-narimashita* here is the same as *narimashita*, the PL3 past form of *naru* ("become").
- *hattatsu shita* is the past form of *hattatsu suru* ("develop"); *motomoto jōkamachi to shite hattatsu shita* is a complete thought/sentence ("[it] originally developed as a castle town") modifying *toshi* ("city").
- *nokotte imasu* is the PL3 form of *nokotte iru*, from *nokoru* ("remain/be left").
- *hozon sarete iru* is from *hozon sareru*, passive of *hozon suru* ("preserve"). *Kōen to shite hozon sarete iru* is a complete thought/sentence ("[they] are preserved as parks") modifying *Edo jidai no horiwari* ("Edo-period canals").
- *nakanaka* is an adverb meaning "considerably/highly," and *nakanaka no* is its form for modifying nouns: "considerable." *Nakanaka no mono* (lit., "a considerable thing") usually implies "remarkably good/fine/impressive."
- *mite* is the *-te* form of *miru* ("see"), and *itadakitai* is the "want to" form of *itadaku* ("receive"); *itadaku* after a *-te* form means "have [someone/you] do [the action]"; with *itadakitai* it becomes "want to have [someone/you] do [the action]."

2 **Letter**: ところで、その 市内 散策 の間に、不思議な 人物 に会いました。
Tokoro-de, sono shinai sansaku no aida ni, fushigi na jinbutsu ni aimashita
incidentally those within city walks/meanderings during mysterious/unusual person/personage met/encountered
Incidentally, in the course of our meanderings about town, we came upon an unusual person. (PL3)

3 **Boy**: 待って よ、 兄ちゃん!
Matte yo, niichan!
wait (emph.) older brother
"Wait for me, older brother!"
"Wait! Slow down!" (PL2)

- *matte* is the *-te* form of *matsu* ("wait"), here being used as an informal request. *Yo* adds emphasis.
- younger siblings generally refer to their older siblings by their kinship titles (*o-niisan*, "older brother," or *o-nēsan*, "older sister"; the honorific *o-* is optional in both cases) rather than by their names.

4 **Ishimine**: フフ... ちょっと 追いかけて みようか?
Fu fu, chotto oikakete miyō ka?
(chuckle) a little chase after shall we try?
"Ha ha, shall we try going after them?" (PL2)

Ishimine: オモシロイ 写真 撮れる かもしれない。
Omoshiroi shashin toreru kamo shirenai.
interesting pictures can take maybe
"I might be able to get some interesting pictures." (PL2)

- *oikakete* is the *-te* form of *oikakeru* ("pursue/chase"), and *miyō* is the volitional ("let's/I shall"—or in a question, "shall we ～?") form of *miru* ("see"); a form of *miru* after the *-te* form of a verb implies "try [doing the action]" or "do [the action] and see what happens."
- *toreru* is the potential ("can/be able to") form of *toru* ("take").

1 **Birds**: チィーチチチ…
Chii— Chi-chi-chi
"**Tweeeet tweet-tweet-tweet**" (PL2)

Businessman 1: *Na,naiii!?*
"Wha,whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

The Yomiuri Shimbun, providing a morning circulation of 9.7 million and 4.7 million in the evening, is the most read newspaper in Japan. It is unquestionably the country's most prestigious and influential newspaper. Today, The Yomiuri Shimbun Satellite Edition can be read in the U.S., Canada, South America, and Europe via an undersea optical fiber communications cable across the Pacific, which enables our audience to read the news at zero time difference.

The Yomiuri Shimbun. Delivering world news to all of the world.

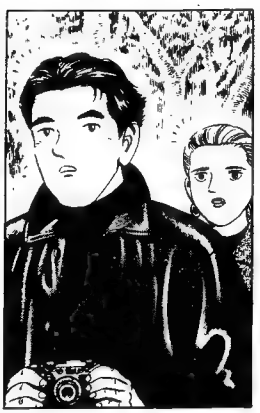
讀賣新聞

THE YOMIURI SHIMBUN

THE YOMIURI SHIMBUN 1-7-1 Otemachi, Chiyoda-ku, Tokyo, 100-55, Japan Tel:(03)3242-1111 Fax:(03)3246-0455
YOMIURI AMERICA,INC. 666 Fifth Avenue, New York, New York 10103 Tel:(212)765-1111 Fax:(212)765-1610

二人の子供を見た時、ふと
ダイアン・アーバスの写真が頭をかすめて、
妻と一緒に子供達を追いかけたのでした。
子供達はその一帯でも珍しい
数本の大きなカシの茂った庭へ
入って行きました。
1
庭といっても人の手で整理されている
気配はまったくありません。
照葉樹や孟宗竹に囲まれた敷地の中に、
雑草の生い茂った空き地があり、
コケと土の強い匂いがしました。
庭の隅には、たくさんのシダが、
互いに競うように葉を伸ばしています。

件の人物はその前に
しゃがみこんで
いたのです。
2



1 **Letter:** 二人　の　子供　を　見た　時、　ふと　ダイアン・アーバス　の　写真　が　頭　を　かすめて、
Futari no kodomo o mita toki, futo Daian Ābasu no shashin ga atama o kasumete,
two persons (=) children (obj.) saw when suddenly (name) 's photos (subj.) head/mind (obj.) skimmed-and

妻　と一緒に　子供達　を 追いかけた　のでした。
tsuma to issho ni kodomo-tachi o oikaketa no deshita.
wife together with children (obj.) chased (explan.)

When I saw the two boys, Diane Arbus' photographs came flitting through my mind, and my wife and I chased after the boys together. (PL3)

子供達　は　その一帯で　も　珍しい　数本　の　大きな カシ　の　茂った　庭　へ入って行きました。
Kodomo-tachi wa sono ittai de mo mezurashii sūhon no ōki na kashi no shigetta niwa e haitte ikimashita.
children as for that area in (emph.) rare several (mod.) large oaks (subj.) grew lushly garden to entered-and-went

The boys went into a lush garden with several magnificent oaks, which are unusual in this area. (PL3)

Letter: 庭　と　いっても、人の　手　で　整理されている　気配　は　まったく　ありません。
Niwa to itte mo, hito no te de seiri sarete iru kehai wa mattaku arimasen.
garden (quote) even if say human hands by arranged sign/indication as for completely/at all not exist

Though I say garden, there was no indication that it had been shaped by human hands. (PL3)

照葉樹　や　孟宗竹　に　囲まれた　敷地　の中に、
Shōyōju ya mōsōchiku ni kakomareta shikichi no naka ni
glossy-leaved tree and thick-stemmed bamboo by surrounded site/grounds within

雑草　の　生い茂った 空き地　が　あり、 コケ と　土　の 強い 匂い　が　しました。
zassō no oishigetta akichi ga ari, koke to tsuchi no tsuyoi nioi ga shimashita.
weeds/wild grasses (subj.) grew densely open land (subj.) existed-and moss and soil of strong smell (subj.) did/smelled

Within the grounds surrounded by glossy-leaved trees and *mōsō* bamboo was a clearing where wild grasses grew thick, and a strong smell of moss and earth filled the air. (PL3)

庭　の　隅　に は、たくさんの シダ　が、 互いに　競う ように　葉　を　伸ばしています。
niwa no sumi ni wa, takusan no shida ga, tagai ni kisou yō ni ha o nobashite imasu.
garden of corner/edge at as for abundant ferns (subj.) mutually compete as if to leaves (obj.) are stretching out/spreading

At one side of this garden, a profusion of ferns grew, stretching their leaves up as though in mutual competition. (PL3)

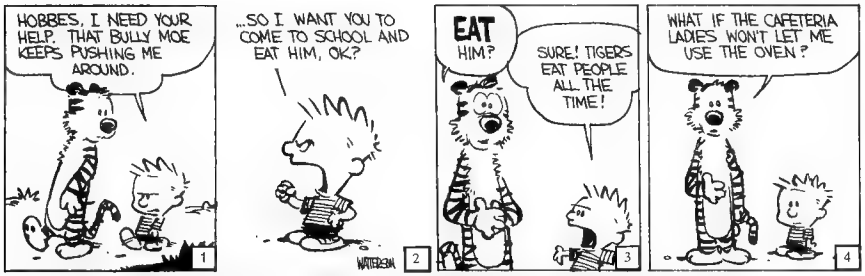
- *futari no kodomo o mita* is a complete thought/sentence ("[I] saw the two children") modifying *toki* ("time/time when") → "when I saw the two children."
- *kasumete* is the *-te* form of *kasumeru* ("graze/brush past/skim/skirt").
- *oikaketa* is the plain/abrupt past form of *oikakeru* ("chase/pursue").
- *sono ittai de mo mezurashii* is a complete thought/sentence ("[they] are rare/unusual in that area") modifying *kashi* ("oak"). *Sūhon no* ("several") and *ōki na* ("large") also modify *kashi*, so *sono ittai de mo mezurashii sūhon no ōki na kashi* = "several large oaks, which are unusual in that area." *No* marks this as the subject of *shigetta* (past form of *shigeru*, "grow lushly").
- *sono ittai de mo mezurashii sūhon no ōki na kashi no shigetta* is a complete thought/sentence ("several large oaks, which are unusual in the area, grew lushly [there]") modifying *niwa* ("garden"). *Niwa* could perhaps be translated as "arboretum" in this case, but we've left it as "garden" because of the way he qualifies the term.
- *haitte* is the *-te* form of *hairu* ("go into/come into/enter"), and *ikimashita* is the PL3 past form of *iku* ("go"), which clarifies that *hairu* in this case means "go into" instead of "come into."
- *itte mo* is a conditional "even if" form of *iu* ("say"). ~ *to itte mo* is a common way of qualifying what one has just said.
- *seiri sarete iru* is from *seiri sareru*, passive of *seiri suru* ("arrange/reorganize"). *Hito no te de seiri sarete iru* is a complete thought/sentence ("[it] has been shaped by human hands") modifying *kehai* ("sign/indication").
- *mattaku* = "completely," or when followed by a negative, "[not] at all." *Arimasen* is the PL3 negative of *aru* ("exists").
- *shōyōju* (lit., "glossy-leaved trees") refers to broadleaved evergreens such as laurels and camellias whose leaves have a shiny, glossy appearance.
- *kakomareta* is from *kakomareru*, passive of *kakomu* ("surround"); *ni* marks what the person or thing is surrounded by. *Shōyōju ya mōsōchiku ni kakomareta* is a complete thought/sentence modifying *shikichi* ("the site/grounds").
- *oishigetta* is the plain/abrupt past form of *oishigeru* ("grow thickly/luxuriantly"); *zassō no oishigetta* is a complete thought/sentence ("wild grasses grew thick [there]") modifying *akichi* ("open lot/clearing").
- *no* makes *koke to tsuchi* ("moss and earth") a modifier for *nioi* ("smell"); *tsuyoi* ("strong") also modifies *nioi*.
- *nioi ga shimashita* is the PL3 past form of *nioi ga suru*, which is essentially equivalent to the verb "[something] smells."
- *kisou* = "vie/compete"; *yō ni* after a verb means "as if to ~," and in effect makes the verb into an adverb describing the manner of the sentence's main verb. *Nobashite imasu* is the PL3 form of *nobashite iru* ("is/are stretching," from *nobasu*, "stretch"), so *tagai ni kisou yō ni ha o nobashite imasu* = "are stretching their leaves as if to mutually compete."

2 **Letter:** 件の　人物　は　その　前に　しゃがみこんでいた　のです。
Kudan no jinbutsu wa sono mae ni shagamikonde ita no desu.
the aforementioned person as for that/those in front of was squatting (explan.)

The aforementioned person was squatting in front of these ferns. (PL3)

- *kudan no*, like the English "the aforementioned," has a rather stiff and formal feeling, and is not generally used in colloquial conversations.
- *shagamikonde ita* is the past form of *shagamikonde iru* ("is squatting down/has squatted down"). *Shagamikonde* is the *-te* form of *shagamikomu*, combining *shagamu* ("squat down") and *komu*, which as a verb suffix can imply the action is done fully, at length, or with particular intensity. *Shagamu* tends to refer straightforwardly to the act of squatting down, while adding *-komu* suggests there's a particular quality about the act, or that it carries some special significance.

To be continued . . .


HOBBES, I NEED YOUR HELP. THAT BULLY MOE KEEPS PUSHING ME AROUND.
...SO I WANT YOU TO COME TO SCHOOL AND EAT HIM, OK?
EAT HIM?
SURE! TIGERS EAT PEOPLE ALL THE TIME!
WHAT IF THE CAFETERIA LADIES WON'T LET ME USE THE OVEN?
1
2
3
4

The Essential Calvin and Hobbes, © 1988 Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, NY

1 **Calvin:** "Hobbes, I need your help. That bully Moe keeps pushing me around."
ホッブス、頼みたい こと が ある んだ。ガキ 大将 の モー の ヤツ が
Hobbusu, tanomitai koto ga aru n da. Gaki -daishō no Mō no yatsu ga
(name) want to request thing (subj.) exists (explan.) rude kid leader who is (name) who is that guy (subj.)
ぼく のこと、 しつこく いじめる んだ。
boku no koto, shitsukoku ijimeru n da.
I/me regarding aggressively/persistently harrasses/pushes around (emph.)

- bully「ガキ大将／いじめっ子」。
- push . . . around「（人を）いじめる／こづきまわす」、keep . . . ing は「し続ける」などその状態が継続すること。したがって、keep pushing me around は「ぼくをいじめ続ける／いじめるのをやめない」。

2 **Calvin:** ". . . So I want you to come to school and eat him, OK?"
だから おまえ、学校 に 来て あいつ を食ってくれ よ、 な?
Dakara omae, gakkō ni kite aitsu o kutte kure yo, na?
therefore you school to come-and that person (obj) eat for me (emph.)(colloq)

- come および eat は ともに、I want you to の to に続き、「おまえに学校に来てほしい、そして彼を食べてほしい」の意味。

3 **Hobbes:** "Eat him?"
食う?
Kū?
eat

Calvin: "Sure! Tigers eat people all the time!"
そう さ! 虎 は 人 を 食うもん だろ!
Sō sa! Tora wa hito o kū mon daro!
that way (colloq.) tiger as for people (obj.) eat thing is surely

- sure「もちろん／そうとも」など、強い肯定を表わすときによく用いる。
- all the time は「いつでも」だが、この場合は一般論として虎の習性を言っているもの。

4 **Hobbes:** "What if the cafeteria ladies won't let me use the oven?"
だけど、 給食 の おばさん が オーブン 使わせてくれなかったら どうする の さ?
Dakedo, kyūshoku no obasan ga ōbun tsukawasete kurenakattara dō suru no sa?
but school lunch of ladies (subj.) oven if don't let me use what will [I/we] do (explan.) (colloq.)

- What if . . .「もし、. . .したらどうなるか」。
- won't = will not.
- cafeteria ladies 米国の学校では、子供たちはカフェテリアで昼食をとるケースが多く、cafeteria ladies といえば日本の給食のおばさんに相当する。

© 1993 Paws. All rights reserved. Distributed by Universal Press Syndicate

1

Jon: "So, Garfield, how was your dinner?"
ところで ガーフィールド、晩メシ は どうだった?
Tokoro de *Gāfiirudo,* *banmeshi* *wa* *dō datta?*
by the way (name) dinner as for how was

- **So** ここでは間投詞として、文頭で言葉を切り出すのに使用されており、「ところで／さて」などの意味。

2

Garfield: "Perfect, as usual."
いつもどおり、完璧 だ ね。
Itsumo dōri, *kanpeki* *da* *ne.*
as usual/always perfect is (colloq.)

Jon: "Thank you, thank you."
や、 ありがとう、 ありがとう。
Ya, *arigatō,* *arigatō.*
(interj.) thank you thank you

- as usual 「いつもと同様／いつもどおり」

3

Garfield: "No man can scoop a meal out of a can like that man can."
あいつ ほど うまく メシ を 缶 から すくい出せる ヤツ は いない な。
Aitsu *hodo* *umaku* *meshi* *o* *kan* *kara* *sukui daseru* *yatsu* *wa* *inai* *na.*
that person compared to well food/meal (obj.) can from scoop out person as for doesn't exist (colloq.)

- 初めと3番目の **can** は可能の助動詞だが、2番目は缶詰の意味。ここではペットフードの缶詰のこと。
- **No man can ~ like that man can (~).**「あの男がするように（じょうずに）～できる男は他にいない」→「あの男ほど～がじょうずな男はない」、つまり「あの男が一番じょうずだ」の意味。**Like** は、ここでは **as well as** の意味で、どれだけうまくできるかを比較したもの。

来れ！翻訳者 横浜へ

The Seventh Annual International Japanese/English Translation Conference (IJET-7) will be held May 18-19, 1996, in Yokohama.

Continuing the tradition, IJET-7 will have a full array of informative speakers, personal-networking opportunities, and all of the other things you need to be an even-better J/E translator or interpreter.

For further details and a registration form, fax 3406-7730 in Tokyo, visit our web site at `http://www.eden.com/~ijet7/` or email `fmu@gol.com`. For just the information, e-mail our infobot at `ijet7@ijet.org`.

Seventh International
Japanese/English Translation Conference
第七回日英翻訳国際会議

IJET

Mangajin Vocabulary Summaries with Digitized Voice for the PC

Now you can get the vocabulary summaries of every issue of *Mangajin* on disk. The program contains a complete listing of all words published in the matching volume of *Mangajin*, with digitized voice by native born speakers of Japanese to assist you in your studies.

Also available:
German and French definitions included in all programs #37-onward

REQUIREMENTS: DOS 3.2 or higher. To operate with sound requires digital-analog coversion module available for $30. Program will operate without sound unit Will operate on Japanese MS DOS or IBM DOS in CHEV US mode. Operates on a single disk drive, 31/2, 51/4, DD or HD. May be stored on hard drive for faster operation. Also available on IOmega M21 (21 Meg Disk.

PRICE: Each volume $9.95 plus $2.50 postage and handling for DD or HD disks. Payment by Postal Money Order or Bank Certified Check only. Make check payable to W&K Software. Special offer of all volumes (1-40) for $200 plus $10 special handling. All new volumes available 30 days after date of publication.

CD-Rom disk also available for issues #1-#51 for $149. Includes DAC unit and speaker and postage and handling. Also available on IOMEGA ZIP disk.

W&K Software
4535 West Sahara, Suite 105-6J • Las Vegas, NV 89102
Tel: 702-258-1250 • Fax: 702-258-9694

French or German versions available direct or through Habeo Consilium in Germany: Tel: ++49 (0) 2305/78989 • Fax: ++ 49 (0) 2305/78479

Learn Shogi!

Beginners course in Japanese chess at the Tokyo Shogi Kaikan

From March 1995, Harue Tanikawa, professional 3-dan, is offering foreigners living in japan a unique opportunity to study Shogi in English at the headquarters of the Japan Shogi Association (JSA) in Sendagaya, Shibuya-ku.

The aim of the course is to promote this exciting and profound game as an important aspect of Japanese culture.

Non-Japanese who speak English can apply and want to learn Shogi may apply to Tanikawa's Shogi School (TESS) at any time. No prior knowledge of Shogi is required.

Time and place:
From 6:15-8:30 PM the 2nd and 4th Thursday of every month at the Training Room on the 2nd Floor of JSA headquarters.

Registration & Participation Fee:
No registration required. Just pay ¥1000 each time you come for a lesson.

Inquiries:
Please contact either Mr. Tamura at 0462-74-5108 or Mr. Moriguchi at 0473-53-1953.
JSA headquarters:
2-39-9 Sendagaya • Shibuya-ku • Tokyo 151

1996 Tokyo International Walk Rally

March 17: 9:00AM-3:00 PM

The National Recreaction Association of Japan will hold its annual **Tokyo International Walk Rally** on Sunday March 17. The Walk Rally is group game where participants follow a route map and solve quizes at checkpoints.

The Walk Rally provides a unique opportunity for both Japanese and foreign residents to meet and take part in a fun activity to promote international exchange and goodwill among all people from many different countries. Lunch, knapsack and a ballpoint pen are provided to all participants.

Starting places:
A course. Ueno Onshi Park (Taito Ward)
B course: Kiba Park (Koto Ward)
C course: Shiba Park (Minato Ward)

Participation Fee:
Non-Japanese: Free
Japanese(school child and over): ¥1000

To register:
We will send you a form when you contact us at:
96 Tokyo International Walk Rally
2-20-7 Misakicho • Chiyoda-ku, Tokyo 101
Tel: 03-3265-1249 • Fax: 03-3265-1585

Medical Service for Foreign Nationals in Japan

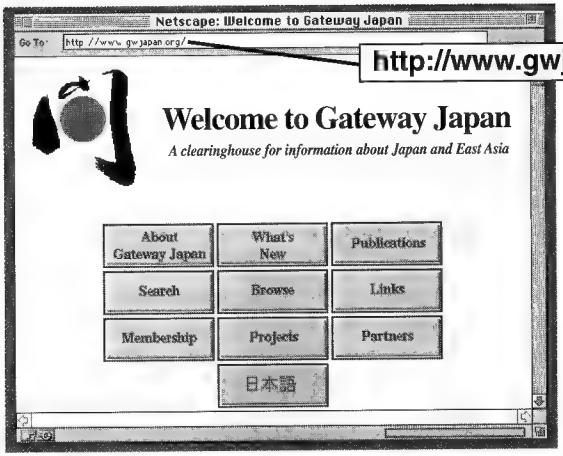
ひまわり
HIMAWARI CARD
TOKYO MEDICAL INFORMATION SERVICE
TEL.03-5285-8181

Tokyo Metropolitan Health & Medical Center

Medical Information Service
Mon-Fri: 9am-5pm
Tel: 03-5285-8181
Provides explanation of the Japanese Medical System as well as introduction to medical facilities and practioners.

Emergency Interpretation Service
Mon-Fri: 5pm-10pm
Sat, Sun Holidays: 5pm-10pm
Tel: 03-5285-8185
Emergency telephone interpretation for medical instututions for cases in which communication problems would otherwise prevent institutions from providing emergency medical care to foreign nationals.

Asia at your fingertips!



Now the leading archive of Japan- and Asia-related information is available on the Internet.

Full-text search provides access to 10,000+ documents on

Business and Market Research
Science and Technology
Trade, Economic and Foreign Policy
Organizations, Services, Experts
and much more!

Look us up at http://www.gwjapan.org/ or call for more information.
Also, ask about our publications.

800-81-JAPAN 202-884-7646
Gateway Japan, 1424 16th Street, NW, #700, Washington, DC 20036

Gateway Japan

Lesson 53 • Never stop trying: *ganbaru*

The Japanese are famous for working hard, and *ganbaru* is the word that keeps them going. It basically means to "strive hard" or "be dogged/unflagging" in pursuing a goal or facing a challenge or obstacle, though how you actually translate the word must be tailored to fit the context.

Ganbaru is most commonly used, in request or command form, to give encouragement. Situations range from cheering on a baseball team to cheering up a friend. And of course, ample opportunity is provided by the battalions of late-night workers in offices throughout the country. Other uses include expressing determination (plain or volitional forms) and offering congratulations, praise, or acknowledgment of a job well done or at least a good effort made (past tense).

Besides the translations of *ganbaru* featured in this lesson, some other possibilities are "be aggressive," "show us what you can do," "show some spirit," "may the best man win," and "rise to the occasion."

Come on!

The manager of the flower shop where Garcia works just noticed that Takanohana, a well-loved sumo star, and Akebono, a Hawaiian-born wrestler, are facing off. The man in the middle is concerned that the manager's seemingly ethnocentric cheers might offend Garcia.

© Takeuchi Akira / *Garcia-kun*, Futabasha

Manager: 貴ノ花　　ガンバレ。
Takanohana　*ganbare!*
(name)　try hard
曙　　なんか　やっつけろい。
Akebono　*nanka*　*yattsukeroi.*
(name)　someone like　finish off
"Try hard, Takanohana! Finish off that Akebono!"
"Come on, Takanohana! Blow that jerk Akebono away!" (PL2)

TV: ワーワー
Wā wā
(sound of crowd cheering at sumo tournament)

- *ganbare* is the abrupt command form of *ganbaru*. It's a very common cheer at athletic events, especially when the player or team is struggling.
- *nanka* here has a belittling or derogatory feeling.
- *yattsukeroi* is a colloquial variation of *yattsukero*, the abrupt command form of *yattsukeru* ("do in/finish off").

Go for it!

Michiru was just demonstrating his skill at cat's cradle. Tonight all the younger employees at his company have to participate in a talent show, and one of the older employees thinks Michiru has a good chance of winning a prize for his unique talent.

© Kubonouchi Eisaku / *Tsurumoku Dokushin Ryō*, Shogakukan

Older employee: 今夜　が　勝負　だ　な。　頑張れ　よ!!
Kon'ya　ga　shōbu　da　na.　Ganbare　yo!!
tonight (subj.) decisive point is (colloq.) do your best (colloq.)
"Tonight's the real test. Go for it!" (PL2)

Michiru: う、　うん!
U,　un!
(stammer) yeah/OK
"Y-yeah!" (PL2)

- *shōbu*, written with kanji meaning "win" and "lose," refers to a "match/contest/showdown," or to the "decisive moment" in a match.
- shouting *ganbare!* as a cheer during an athletic contest is not restricted by sex, but using the abrupt command form in other situations can be considered mostly masculine. Female speakers might use it in informal situations but usually are more likely to use the *-te* form (see next page).

Good luck!

After one year as an office worker at a large company, Sara is fed up with the politics and stress of his job. He has just told his boss that he has decided to quit and pursue his life-long dream of becoming a potter.

Boss: 頑張って　ください。
Ganbatte　kudasai.
strive/try hard (request)
"Good luck!" (PL3)

Sara: ありがとうございます。
Arigatō gozaimasu.
thank you
"Thank you." (PL3-4)

- *ganbatte* is the *-te* form of *ganbaru*, and *kudasai* after the *-te* form of a verb makes a polite request.

© Hayashi & Takai / *Yamaguchi Roppeita*, Shogakukan

Do your best

This man has been "promoted" to a position in remote Niigata, a city north of Tokyo on the Sea of Japan. He is not too happy about this sudden change in his career path, but his boss acts as if it's a great opportunity.

© Hirokane Kenshi / *Kachō Shima Kōsaku*, Kodansha

Boss: おめでとう。頑張って　くれ!!
Omedetō.　Ganbatte　kure!!
congratulations do your best (request/command)
"Congratulations. Please do your best."
"Congratulations! We expect great things of you!" (PL2)

We're counting on you

Hira and these girls are stranded in the desert. Someone sabotaged the car, and their lives now depend on Hira getting it running again.

© Nitta Tatsuo / *Torishimariyaku Hira Namiyō*, Shogakukan

Girl: 取締役、　　頑張って...
(thinking) *Torishimariyaku,* *ganbatte...*
director　　try hard-(request)
Mr. Hira, please give it your best.
We're counting on you, Mr. Hira...
(PL2)

- *torishimariyaku* refers to a "director" on the board of directors of a company. Japanese speakers often use titles where English speakers would use names.
- the *-te* form of a verb is used as a relatively abrupt request or gentle command. Here she's thinking it to herself, almost like a prayer, but she could just as easily be saying it aloud to Hira to encourage him.

Hang in there

The first OL is hiding her lunch of *konnyaku* noodles behind an open folder because she doesn't want anyone to know that she's dieting. *Konnyaku* is a relatively tasteless, calorie-free food that is often eaten by dieters. The second OL unwittingly discovers her secret.

© Akizuki Risu / *OL Shinkaron*, Kodansha

OL1: 好き　なの。好き　なの　よっ!
Suki *na no.* *Suki* *na no* *yo!*
like (explan.) like (explan.) (emph.)
"It's that I like it. It's just that I like it."
"I'm eating it because I like it! I like it!" (PL2)

OL2: 悪かった。
Warukatta.
was bad/(apology)
"Sorry." (PL2)

OL2: がんばって　くれたまえ。
Ganbatte *kuretamae.*
try hard　　(command)
"Please do your best."
"Hang in there." (PL2)

- *warukatta* is the plain/abrupt past form of *warui* ("bad"); *warui* and *warukatta* are both used to apologize informally: "it is/was bad of me" → "sorry/forgive me."
- *kuretamae* after the *-te* form of a verb makes a relatively formal and authoritarian command, so commands in this form shouldn't normally be translated with such an informal colloquialism. But coming as it does here from a peer rather than from a boss or social superior, it has a humorous effect, so a colloquial treatment does not seem out of place.

I'll do my best

This young employee is undergoing a performance review with his boss.

© Hayashi & Takai / *Yamaguchi Roppeita,* Shogakukan

Employee: まだ　未熟　です が、 がんばります。
Mada mijuku desu ga, ganbarimasu.
still inexperienced is/am but will try hard
"I'm still inexperienced, but I'll do my best." (PL3)

Boss: そう　だ　ね。
Sō da ne.
that way is (colloq.)
"Yes, (that's the spirit)." (PL2)

- when used in regard to the speaker's own actions, *ganbaru* or *ganbarimasu* (i.e., the PL2 and PL3 non-past forms of the verb) expresses the speaker's determination to do his/her best.
- *sō da/desu* (literally, "it is that way/it is so") serves broadly as an affirmative response, often used where an English speaker would simply say "yes."

I'm gonna do it!/Let's do it!

Godai is studying for university entrance exams and is having trouble making himself concentrate.

© Takahashi Rumiko / *Mezon Ikkoku,* Shogakukan

FX: キュッ
Kyu!
(giving his head a quick squeeze/massage)

Godai: がんばろーっ
Ganbarō!
shall strive hard
"I'm gonna do it!" (PL2)

- *ganbarō* is the volitional ("let's/I shall") form of *ganbaru*. It expresses a strong determination to do a good job, meet a challenge, or overcome an obstacle. If the subject were plural, it would be like "let's do it!"

Well done!

Hermes had never succeeded at anything, and his successful father was disgusted with his constant failure. Determined to finally win at something, he trained hard for a major race and managed to come in first place.

© Okano Reiko / *Fancy Dance*, Shogakukan

Narration: 親の　七光り　と
Oya no nanahikari to
parent's seven lights (quote)
ばかにされた ヘルメス！
baka ni sareta Herumesu!
was ridiculed (name)
Hermes who was ridiculed as receiving his father's sevenfold light.
Oh, Hermes!—so long ridiculed as merely riding on his father's coattails." (PL2)

Narration: よく　がんばった!
Yoku ganbatta!
well/admirably worked hard/persevered
Well done! (PL2)

- the old saying *oya no hikari wa nanahikari* (lit., "parents' light is seven lights"), or just *oya no nanahikari*, is used to speak of offspring who have few talents or accomplishments of their own but bask in the light of their parents' achievements and social position.
- *ganbatta* is the plain/abrupt past form of *ganbaru*. *Yoku ganbatta* can be used both to congratulate success attained at some effort and, with appropriate expressions of commiseration added, to praise the effort itself when the outcome is more disappointing.

He stuck it out

Roppeita has just explained to the president of his company that the first student to receive aid under the company's new college scholarship program has decided to join a rival company after graduation rather than their own.

© Hayashi & Takai / *Yamaguchi Roppeita*, Shogakukan

President:
頑張った　って　の　が　問題　なんだ。/ だろ?
Ganbatta tte no ga mondai na n da. / Daro.
worked hard (quote) (nom.) (subj.) issue (explan.) surely
"That he worked hard is what's at issue. Right?"
"What really matters is that he stuck it out. Right?" (PL2)

Roppeita:
です。
Desu.
is
"It is so."
"Right." (PL3)

- *tte no ga* is a colloquial equivalent of *to iu no ga*, which can make a preceding verb into the subject of the sentence.
- *daro/darō* and *desu* can sometimes stand alone in colloquial speech when used as abbreviated forms of *sō daro/sō darō* ("it is so, right?" or a conjectural "it is probably so," depending on the context) and *sō desu* ("it is so/that is correct").

Working hard

The man on the right is witnessing a flashback to a crucial juncture in his life: just prior to a marriage that helped his career but left him lonely. The woman here, an actress, is the one he truly loved.

© Fujiko Fujio A / *Yūmu*, Shogakukan

Man: どう？ 稽古 の 方、頑張ってる？
Dō? Keiko no hō, ganbatteru?
how practice of side working hard
"How's it going? Working hard on the rehearsal front?"
"How's it going? Working hard at rehearsals?" (PL2)

Woman: ええ。 こんどの お芝居、 動き が
E. Kondo no o-shibai, ugoki ga
yes/uh-huh this time's (hon.)-play movements (subj.)
はげしくて たいへん...
hageshikute taihen.
intense/strenuous troublesome/hard going
"Uh-huh. As for this play, the movements are strenuous and it's hard going."
"Uh-huh. The stage directions for this play are really wild, so rehearsals are grueling." (PL2)

- *wa*, to mark the topic, has been omitted after *keiko no hō* (lit., "the rehearsal side [of things]" → "on the rehearsal front") and *o-shibai* ("play").
- *ganbatteru* is a contraction of *ganbatte iru*, the progressive ("is/are ～ing") form of *ganbaru*.
- *kondo no* (literally, "this time's" or "of this time") can often be translated simply as "this."
- *hageshikute* is the *-te* form of the adjective *hageshii* ("intense/strenuous"), which in this context could refer either to a large quantity of movement or to particularly vigorous/lively/wild movements. The *-te* form is being used to state the cause of or reason for what follows: why the rehearsals are *taihen* ("hard going/grueling").

Doing well

On their day off at the beach, Tabatake and Shōta are listening to the radio and happen to hear a song by someone Tabatake knows, an acquaintance who used to live in his company dormitory.

© Kubonouchi Eisaku / *Tsurumoku Dokushin Ryō*, Shogakukan

Tabatake: サトシ の やつ 頑張ってる よ な!
Satoshi no yatsu ganbatteru yo na!
(name) (=) guy doing well (emph.) (colloq.)
"That guy Satoshi's really doing well, I guess." (PL2)

Shōta: え!? 知ってる 人 なん です か?
E!? Shitteru hito na n desu ka?
(interj.) know person (explan.) is (?)
"Huh? It's someone you know?" (PL3)

- *no* makes *Satoshi* into a modifier for *yatsu*, an informal word for "guy/fellow," which often sounds quite rough, but in this case has more a feeling of endearment; the combination is like "that guy Satoshi."
- *shitteru* is a contraction of *shitte iru* ("know"), from *shiru* ("come to know/learn"). This verb modifies *hito* ("person") → "a person whom you know."
- *na n desu* = *na no desu*, which is used in giving or asking for explanations.

漫

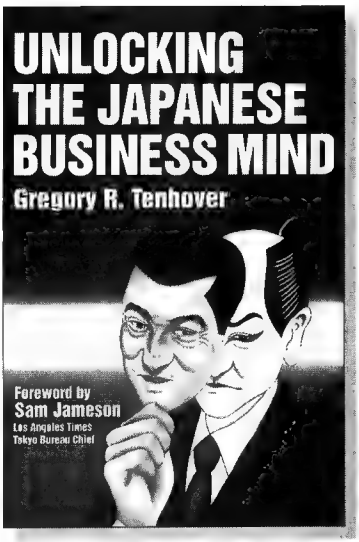
UNLOCKING THE JAPANESE BUSINESS MIND

UNLOCKING THE JAPANESE BUSINESS MIND is a critically acclaimed book that provides in-depth analysis of the complex cultural dynamics Japanese and Americans must confront when they come together to do business.

Based on the assumption that cultural fluency is the key to success, ***Unlocking the Japanese Business Mind*** provides both a concrete framework by which to understand, analyze and interpret cultural differences, as well as practical instruction in the communication, presentation and logic, persuasion, conflict resolution, meeting management, and negotiation skills necessary to conducting successful business with the Japanese.

The book avoids the typical approach of giving simplistic recipes of "dos" and "don'ts" so popular in many "how to do business with the Japanese" books on the market today. Careful analysis and explanation of the building blocks of Japanese culture give the reader a comprehensive understanding of the Japanese business world, rather than a grab-bag of tricks and secret handshake-type gimmicks for operating in Japan. The book focuses not only on how differently Americans and Japanese behave, think and see the world, but, more importantly, on why these differences exist.

Gregory R. Tenhover spent eight years as a management consultant in Japan and the U.S. designing and implementing cross-cultural training programs. A specialist in training Americans and Japanese to work and conduct business together more effectively, he has consulted with such major corporations as Intel, General Electric, Arthur Andersen, Kenwood, and Nomura Securities.



You Can Judge a Book By Its Testimonials...

*"Tenhover makes the case that cultural literacy matters that to remain ignorant of the historical, political, linguistic, geographic, and other cultural parameters of the Japanese psyche is sure-to spell failure for the novice business person approaching Japan. **Unlocking the Japanese Business Mind** is a tremendous advance over virtually all the 'how to approach Japan' material on the market today."*

— Chalmers Johnson, President, Japan Policy Research Institute; author of *MITI and the Japanese Miracle*

*"**Unlocking the Japanese Business Mind** avoids the typical approach of giving simplistic recipes of 'dos and don'ts,' Tenhover provides practical insights into the very different ways Japanese and Americans behave, think and see the world, and the problems that can arise when Japanese and Americans interact.*

— Dr. Gary Weaver, Professor of International Communication, The American University, Washington, D.C.

"Adeptly combining cross-cultural theory with practical business experience, Tenhover writes insightfully from the perspective of an American who has indeed been in the corporate trenches training Japanese and Americans to more effectively work and conduct business together."

— Dr. George Graen, President, Association of Japanese Business Studies; Professor of Management, University of Cincinnati

"Tenhover's emphasis on the differences between how business is conducted in the United States and Japan and the critical importance of cultural fluency constitute an important contribution to U.S. management literature. This book should be required reading for anyone who contemplates doing business with Japan."

— Glen S. Fukushima, Vice President, American Chamber of Commerce in Japan; Former Deputy Assistant USTR for Japan and China

"... a broad compilation of expert observations about Japan. ... a textbook for Americans about to take up assignment in Japan."

— Sam Jameson, Los Angeles Times Tokyo Bureau Chief

*"**Unlocking the Japanese Business Mind** sets a new standard for cultural literacy. ... This book will become a major force in more effective and substantial cross-cultural communication and awareness. Worry less about how to hold your chopsticks and read this book!"*

— Steve Clemons, Director, Japan Policy Research Institute; former Director, Japan-America Society of Southern California

"Cultural differences are real. Tenhover spells out the reasons for these differences. ... an invaluable asset for anyone involved in cross-cultural training."

— Dr. Toshi Kii, Professor of Sociology, Georgia State University; former consultant, Clarke Consulting Group, Dupont Japan, K.K.

To order in the US call Transemantics: 202-686-5610 or fax 202-686-5603
To order in Japan call SSKC: 03-3479-4434 or Fax: 03-3479-5047

vocabulary summary

From *Otoko wa Tsurai Yo*, p. 25

いよいよ	*iyoiyo*	at hand/imminent
起きる	*okiru*	wake/get up
飯	*meshi*	rice/meal
上がる	*agaru*	go up
ともかく	*tomokaku*	at any rate
話	*hanashi*	talk/negotiation/proposal
けっこう	*kekkō*	quite/considerably
美人	*bijin*	beautiful woman/a beauty
絶対	*zettai*	absolutely
成功する	*seikō suru*	succeed
落ちつかない	*ochitsukanai*	be restless/ill at ease
時間	*jikan*	time (*n.*)
頼り	*tayori*	reliance/support
朝	*asa*	morning
散歩	*sanpo*	walk (*n.*)
着る	*kiru*	wear (*v.*)
背広	*sebiro*	suit (*n.*)
上等	*jōtō*	superior
-製	*-sei*	made in ～
生地	*kiji*	fabric
すくなくとも	*sukunakutomo*	at least
ついてくる	*tsuite kuru*	come along/accompany
同席する	*dōseki suru*	sit with/be with
中学	*chūgaku*	junior high school
受験する	*juken suru*	take entrance exam
小学生	*shōgakusei*	elementary school student
心配する	*shinpai suru*	worry/be anxious/fret
ちゃんと	*chanto*	properly
時間通りに	*jikan-dōri ni*	right on time/on schedule

From *Garcia-kun*, p. 38

予約する	*yoyaku suru*	reserve/make a reservation
花屋	*hana-ya*	florist/flower shop
温泉	*onsen*	hot springs
遠い	*tōi*	distant/far away
いけ花	*ikebana*	flower arranging
朝メシ	*asameshi*	breakfast
外人	*gaijin*	foreigner
力持ち	*chikaramochi*	strong person
朝ゴハン	*asa gohan*	breakfast
誰か	*dareka*	someone
ウワサ話	*uwasabanashi*	gossip (*n.*)
愛される	*aisareru*	be loved
風邪	*kaze*	cold/flu
淋しい	*sabishii*	lonely/lonesome
対抗	*taikō*	confrontation
大会	*taikai*	meeting
消す	*kesu*	turn off/extinguish
夫婦	*fūfu*	husband and wife
正月	*shōgatsu*	New Year's
大家さん	*ōya-san*	landlord/landlady
行事	*gyōji*	observance
覚える	*oboeru*	learn
豆	*mame*	bean/nut
大豆	*daizu*	soybean
煎る	*iru*	roast/parch
土	*tsuchi*	soil/ground (*n.*)
埋める	*umeru*	bury
情け無い	*nasakenai*	discouraged/pitiful
-生懸命	*isshōkenmei*	very hard/earnestly
福	*fuku*	good fortune
鬼	*oni*	demon

From *Sore demo Megezu*, p. 46

成人式	*seijinshiki*	coming-of-age ceremony
伸びる	*nobiru*	lengthen/stretch
魅力	*miryoku*	charm (*n.*)
過ぎる	*sugiru*	pass by/go past
しなやかさ	*shinayakasa*	grace/refinement
酔う	*yōu*	become drunk
したたかさ	*shitatakasa*	excess/ferociousness
盛大に	*seidai ni*	grandly/magnificently
まく	*maku*	scatter/sow
梅	*ume*	plum/plum blossom
昔	*mukashi*	long ago
花見	*hanami*	flower viewing

From *Kasai no Hito*, p. 73

離れる	*hanareru*	separate from/leave
地裁	*chisai*	district court
家裁	*kasai*	family court
判事	*hanji*	judge (*n.*)
転任する	*tennin suru*	transfer (to a new post)
裁判所	*saibansho*	court/courthouse
前任地	*zennin-chi*	previous post
地方色	*chihō-shoku*	regional color
民芸品	*mingeihin*	folkcraft
菓子	*kashi*	sweet/pastry
～に詳しい	*～ni kuwashii*	be familiar with/know well
気付く	*kizuku*	notice/recognize
役所	*yakusho*	government/public office
前例	*zenrei*	precedent
県庁所在地	*kenchō shozaichi*	prefectural seat/capital
人口	*jinkō*	population
-圏	*-ken*	sphere/radius
衛星都市	*eisei toshi*	satellite city
増える	*fueru*	increase/grow
少年	*shōnen*	juvenile
家事	*kaji*	domestic matter
据え置く	*sueoku*	leave unchanged/as is
裁判事務	*saiban jimu*	court procedure/business
こなす	*konasu*	manage/handle
比べる	*kuraberu*	compare
のんびりする	*nonbiri suru*	relax/take it easy
同伴する	*dōhan suru*	accompany
撤回する	*tekkai suru*	retract/withdraw
雲隠れする	*kumogakure suru*	disappear/drop out of sight
探検	*tanken*	exploration
城下町	*jōkamachi*	castle town
発達する	*hattatsu suru*	develop/grow
不思議な	*fushigi na*	mysterious/unusual
追いかける	*oikakeru*	chase/pursue
かすめる	*kasumeru*	skim/graze/brush past
整理する	*seiri suru*	arrange/reorganize
生い茂る	*oishigeru*	grow thickly/luxuriantly
競う	*kisou*	vie/compete
しゃがむ	*shagamu*	squat (*v.*)

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

• Classifieds •

CLASSIFIED ADS are **$25 for up to 30 words, and $1 per additional word** to run 1 time. Payment must be included with order. Commercial ads are $2.00 per word, $3.00 per word boldfaced, $30 minimum charge or $80/inch for display ads, discounts available for size and/or frequency (2 ¼" width, camera ready). Send to: MANGAJIN Classifieds, P.O. Box 7119, Marietta, GA 30065

Categories: • PEN PALS • NOTICES & EVENTS • BOOKS & PUBLICATIONS • COMPUTERS & SOFTWARE • JOB SEEKERS • CONSULTING • EMPLOYMENT • MISCELLANEOUS

(MANGAJIN reserves the right to edit or reject any classified advertisement.)

日本語のclassified OKです!

日本語のclassified OKです!

COMPUTERS & SOFTWARE

WHEN YOU FINALLY GET *SERIOUS* ABOUT LEARNING TO READ JAPANESE...

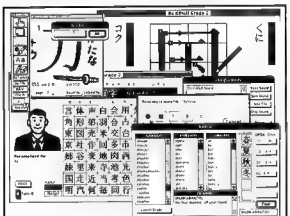
Kanji 2045

A software-based study kit for Microsoft Windows 3.1+

Full search capabilities
Mark and mark searching
Super user-friendly interface
Create your own search index
Can use with Canon Wordtank
Mnemonic ordering and comments
Requires Windows 3.1+, 8+MB RAM
2045 Kanji, including the *full* standard set
Cross-referenced to 4 popular kanji dictionaries
Test ON, KUN, meaning and character recognition
Make and search your own notes for each character

Send check or money order for $199
Free shipping anywhere in the world

Educational Software International
Tel: 808-396-1161 • Fax: 808-396-9231
272 Kalalau Street • Honolulu, HI 96825



Do KANJI Grade 2 *for Macintosh/PowerMac*

• 160 Kanji/ExampleWords/Recording/Exercises/Index •
• Needs English System7or later/16MB of Disk Space •

Do KANJI Grade 2 **$46** [*Group User: from 6 units $36*]

Do KANJI Grade 1 (80 Kanji) $39 (group user from 6 units $29)

Shipping in US: $3 for first unit, each additional $2
NYS residents please add sales tax

email: kenjik@aol.com fax: 212-580-4807

Send Check in U.S. Funds Only. Payable to: Kenji Kojima
41 West 89th Street, New York, NY 10024

LANGUAGE SCHOOLS

LEARN JAPANESE IN TOKYO

The Quickest Path to Fluency!

Established Language School offers intensive Japanese, visa sponsorship, homestay consultation. OLJ Language Academy, Nihon Fudo Building 6F, 2-1-13 Shibuya, Shibuya-ku, tokyo 150 JAPAN.

Tel: 011-81-3-3400-7181.
Internet: aaron.persky@iac-online.com

VIDEOS & TAPES

Study Japanese Conversation at Home!

with comprehensive audio cassette/book. Your work is corrected and comments are given twice a month.
¥21,00/three months.

Central Japanese Language School
1-11-5 Nihombashi Muromachi
Chuo-ku, Tokyo
Tel: 03-3243-1960 • Fax: 03-3231-1913

Learn Japanese on Your Own!

Comprehensive self-instructional audio-cassette/book courses for learning Japanese and 90 other languages. Call or write for free 56-page catalog. **1-800-243-1234**

Audio-Forum, Dept. 114, Guilford, CT 06437

WORK & LIVE IN JAPAN

2-hour Videotape & Booklet

Details opportunities teaching English, modeling, and editing. Advice on salary negotiation, socia. customs, living arrangements and more.
Workbook with resource addresses included.
Send $35 + $2.95 shipping to:
Japan Marketing Group
400 Groveland Ave • Ste. 312
Minneapolis • MN • 55403
612-871-7889

INTERNATIONAL MARRIAGE

Japanese women seek Western men

欧米人と日本人の
国際結婚

東方との出会いを求めて
デートの前に相手の写真とプロフィールを送付

We will send you their photos and profiles before you meet them.
For more information
Call 03-5275-1885
or write Transpacific Marriage Agency
Togawa Bldg. 3F-60 7-12-1 Nishi Shinjuku
Shinjuku-ku, Tokyo 160
Also serving Japanese men and Western women.

EMPLOYMENT

WORK for MANGAJIN!

EDITOR

MANGAJIN is seeking a feature editor for the Atlanta office. We need someone with 1) excellent writing and editing skills, 2) ability to plan, organize, and supervise recalcitrant freelance writers, 3) ability to work from Japanese source materials, 4) an in-depth, well-rounded knowledge of Japan, 5) DTP skills, and 6) a sense of humor.

The ideal candidate would have J-E translation capability, but perhaps not the temperament to become a full-time translator. Our readers are well-educated, sophisticated business, technical and academic professionals, and the editor must be in tune with that readership.

We offer an informal, creative atmosphere, and compensation package based on skills/experience. Please send a letter, resume, and samples of work to Feature Editor, PO Box 7119, Marietta, GA 30065.

HEALTH & FITNESS

専門家による 整体・指圧治療

Do-in
導院
505 5th Avenue St
(Bet. 38th & 39th St.)
212-644-9232
(7Days Open)

Shiatsu Massage

Straight from Japan

Back pain, leg pain, stiff shoulders, headaches, menstrual cramps, etc. ?

FOR PROFESSIONAL SHIATSU MASSAGE IN NEW YORK CALL SUZUKI-SENSEI AT
212-644-9232

Exchange Programs

Get yourself out of the classroom and into the culture of Japan—with JALEX

The Japanese Language Exchange (JALEX) program is an educational program that pairs native Japanese teachers from Japan with mentor teachers in the United States in precollegiate Japanese language programs.

Interested in furthering your abilities as a Japanese language teacher?

JALEX **cordially invites you to attend upcoming training events in Chicago October 1995 or March 1996.** Past sessions have included *Cyberspace: Using the Computer in the Language Classroom, Team-Teaching in Action, Developing Community Support for Japanese,* and many others.

For more information, contact:
THE LAURASIAN INSTITUTION, Ross House, 105 W. Burton, Eureka, IL 61530 USA, tel: 309-467-2208, fax: 309-467-3273

JALEX is funded by the Center for Global Partnership and administered by THE LAURASIAN INSTITUTION.

For Sale

CANON SUPER WORD TANK 9500 with colloquial and travel expressions cards. Brand new in box.. Bought for $600. MUST SELL! $400 or best offer. Please call 505-831-3903

Japanese Business Cards

Send your English business card. We'll translate to "PRINTER READY" Japanese. $20 per card. Send check to JAPAN ACCESS STUDIO; 178 Edison-Furlong Road, Doylestown, Pa 18901. 215-345-8843. (PA. res. add 6% sales tax.

Pen Pals

Japanese Women seek friendship! Free brochure: PCC, 110 Pacific #208—AE, San Francisco CA 94111.

Eastern cultured male wishes to correspond with women with Western-cultured background. Interested party(s) please write: Clair Haruyoshi Murakami, PO Box 344, Pukalani, HA, 96788.

Professional law enforcement officer, educated sincere, honest, loyal, athletic male, part Caucasian and Native American Indian mix. Dark hair, bluish/green eyes. Looks Italian and Spanish. Seeks female for friendship and possible marriage. Please send a photo or video with a letter to: Drew Arthur, PO Box 68, Honolulu, HA, 96810.

American male loves Japanese Sci-Fi/Fantasy/Weird/Japanimation. Need Japanese penpals in Tokyo. I learn Japanese and you leanr English. Brian Rice, PO Box 95322, Seattle WA. 98145.

Olympic Rentals

Cute 2-bedroom, 2-bath twonhome with patio about 12 easy miles from the Olympics. Central heat air. Well maintained by owner. Prefer non-smokers. $600/day. Call Greg: 770-432-5258.

Charming 1920's house in Midtown Atlanta with 2 units available. 20-minute walk to subway/Olympic Village. Unit 1: 2-bedroom, 2-bath, designer kitchen, washer/dryer. Unit 2: 2-bedroom, 2-bath, fully-equiped kitchen, sunroom, off-street parking. Both units: central/heat/air, cleaning service, cable TV, phone lines available. Each unit $16,800/3 weeks. Inquire regarding additional days. Call John or Linda: 404-876-2994.

5-bedroom house in Athens, Ga. Walk to soccer venue. 2 baths, central heat/air, sunroom, sunken patio, off-street parking. 3 weeks/$21,000. inquire regarding additional days. Call John or Linda: 404-876-2994.

Opening, Closing Ceremony and other Atlanta 1996 tickets to Olympics available. Rent a multi-bath, 2-story townhouse with patio and laundry. Near mass transit, Olympic Village and Conyers. Flexibility, privacy. US 770-458-9515 (English only) or 2699 Frontier Trail, Atlanta, GA 30341

MANGAJIN CLASSIFIED ADS GET RESULTS!

U.S. FrontLine

アメリカで現地取材・編集・発行、クォリティーを追求する本格派月刊経済紙

大幅値下げ！ SAVE 53%

U.S. FrontLineでは制作コスト、流通コストの削減を達成し、また、ひとりでも多くの読者にお求めやすい価格で購読していただきたいという見地から、定期購読料の値下げを断行することに致しました。

U.S. Frontline carries cutting-edge information about the American and Japanese economies and the ways they interact. It also provides practical information about how to expand business opportunities and conduct business in the United States. Information is collected directly in the United States then carefully selected and checked before going into print.

月刊 U.S. FrontLine 定期購読申込み書 M

☐ YES! 1年間（11号*）購読を希望します。 料金：~~$82.60~~（送料込）→ **$39.00**

☐ 半年 6号購読 $24.00 ☐ 3ケ月3号購読 $14.00 *2·3月合併号

Name Title

Company

☐ Home or ☐ Business Address

Home Phone Business Phone

Payment ☐ Check Enclosed Credit Card ☐ Visa ☐ Master Card

Card No Exp. Date / /

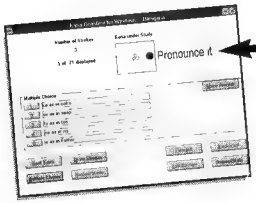
Signature Date / /

U.S. FRONTLINE NEWS

330 Madison Ave., 2nd Fl., New York, NY 10017
Tel: (212) 922-9090 / Fax: (212) 922-9119

NEW FROM NIHONGO LEARNING SYSTEMS!

KANA DRILLS *for Windows®*



Now with sound support!
Upgrade for only $5+ S&H

Interactive program teaches hiragana and katakana. Stroke order supported at the push of a button with brush effects. Offers Flash Card mode for quick reviews and a Quiz mode.

SPECIAL BUNDLES!
- Bundle of NLS Software for $115– You Save $34.95!
- Lower prices on KanjiWord 3.0
- New sound support for Kana Drills

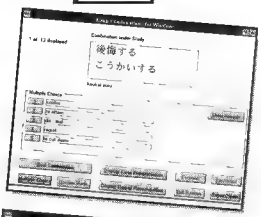
See our new World Wide Web Page on the Internet!
http://www.party.com/~nihongo

All NLS Software has been successfully tested for Windows 95 and WIN-OS/2!

ALSO FROM NIHONGO LEARNING SYSTEMS...

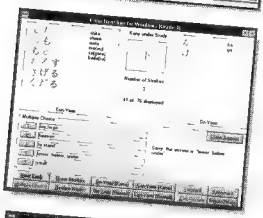
KANJI COMBINATIONS *for Windows®*

This new interactive program allows you to increase your vocabulary by studying Jukugo. Along with the ready made files included, you can also build custom files which let you concentrate on specific areas of interest—medical terms, law, science—almost anything you want. Complete instructions are given in the User's Guide to build custom study lists. Also, you are not limited to just kanji combinations—kanji with kana characters is also supported. The full Toyo set of kanji is supported and, as with Kanji and Kana Drills, a random study mode is also available.



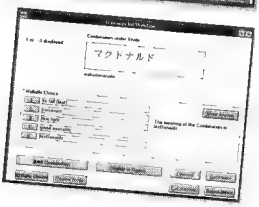
KANJI DRILLS *for Windows®*

Interactive program that offers nearly 1000 Kanji (those learned through grade 6 in Japanese elementary schools); animated stroke order; On-Yomi and Kun-Yomi readings; multiple choice quizzes; random display with random positioning of correct meaning and random alternate choices so that the user doesn't see the same thing every time a particular Kanji character is studied.



GAIRAIGO *for Windows®*

This new program allows you to quickly learn to recognize foreign "loan" words written in Katakana. ***Gairaigo*** *works similarly to* ***Kanji Combinations*** *for Windows but is specifically designed for Katakana. Materials and instructions for building your own custom lists for study are included.*



Discounts on KanjiWord 3.0, KanjiWORD Basic, & Kantaro 1

Nihongo Learning Systems is now an authorized re-seller for **KanjiWord 3.0**™ and **KanjiWORD Basic**™. **KanjiWord 3.0** offers excellent Japanese word processing capabilities combined with scalable fonts and OLE 2.0 compliance. This allows you to directly use this product with other OLE 2.0 compliant Windows applications such as Word 6.0 and Microsoft publisher. We are also now selling Kantaro Volume 1, a multimedia kanji learning system with kanji character animation and morphing and CD-ROM.

Refer to the prices below for discounts available through NLS!

NLS Software for Windows	
KANJI COMBINATIONS...	$34.95
KANJI DRILLS.....	$54.95
KANA DRILLS.....	$29.95
GAIRAIGO.....	$19.95
SAMPLE DISKETTE.....	$4.95*

*includes shipping & handling

Non-NLS Software	
KanjiWORD 3.0	
NLS Price.....	~~$259.00~~ $239.95
KanjiWORD BASIC	
NLS Price.....	$144.95
Kantaro Vol. 1	
NLS Price.....	$114.95

Complete bundle of NLS software now $115 including S&H!
You save $34.95 off regular prices.

Ask about our multi-copy and educational institution discounts.

SEND CHECK OR M.O. TO:
NIHONGO LEARNING SYSTEMS
2440 SW Cary Parkway, Suite 205
Cary, NC 27513
Tel: 800-353-1706 or 919-387-1706
Fax: 919-380-1134
E-mail: TWPM00A@prodigy.com
VISA/MasterCard accepted on all orders

All orders require a minimum $4.95 Postage materials charge (except special bundle offer **System Requirements**. Minimum 386 processor running Windows 3.1 or higher. 2 MB hard disk space available. If product supports sound, a Sound blaster or 100% compatible card is required. VGA monitor or better.

The Mangajin Spring CATALOG

Amazing Architecture of Japan **New!** by Watanabe Hiroshi
In the last decade, a new generation of Japanese architects has begun to create a new kind of contemporary architecture, combining modern ideas with ancient traditions. Watanabe examines some of the most astonishing, compelling, and humorous works of contemporary Japanese architecture. 100 photos & illustrations. 144 pages, oversized softcover. **$24.95, subscriber price $22.45**

In the Realm of a Dying Emperor by Norma Field
In 1989, as the nation reconsidered the reign of the controversial Showa Emperor (Hirohito), a Japanese-American scholar traveled around Japan investigating the stories of three unlikely dissenters: a supermarket owner who burned the national flag; an aging widow who challenged the state's "deification" of fallen soldiers; and the mayor of Nagasaki, who risked his career and his life by suggesting that Hirohito bore some responsibility for World War II. 280 pages, softcover. **$12, subscriber price $10.80**

Japan: Exploring Your Options
A Guide to Work, Study & Research in Japan from Gateway Japan
The four sections of this valuable guide identify cultural programs and homestays, directed study and degree programs, fellowships and scholarships, and English-teaching opportunities. Provides in-depth profiles of 117 programs, along with contacts to 400 related organizations. 437 pages, softcover. **$22, subscriber price $20**

Teaching English in Japan **New!** by Jerry O'Sullivan
Takes a hands-on approach, including how to find a job, how to plan for living in Japan, tips for teaching Japanese students, and a glossary of classroom Japanese. 227 pages, softcover. **$14.95, subscriber price $13.50**

Japanese Cultural Encounters and How to Handle Them **New!** by Hiroko C Kataoka
John asks Kenji if he would like something to drink with dinner, but Kenji says, "No, thanks," even though he seems thirsty. Why didn't he say "Yes"? What should John do? This unique book highlights 56 situations, each characterized by a conflict or misunderstanding, which are frequently encountered by Westerners in their interactions with the Japanese. Readers are given the problem and four possible answers, along with explanations of the cultural point. 119 pages, softcover. **$9.95, subscriber price $8.95**

Practical Japanese Cooking by Tsuji Shizuo and Hata Koichiro
More than 100 recipes in a book that takes Japanese cuisine out of expensive restaurants and into the home. All recipes are authentic, practical, and lavishly illustrated in color. Preparation techniques, too, are presented using color photos and carefully explained. 151 pages, oversized hardcover. **$35, subscriber price $31.50**

Japan: The Art of Living **New!** by Amy Sylvester Katoh / photos by Kimura Shin
A photographic tour of exquisite homes in the Tokyo area, focusing on original and attractive uses of Japanese antiques and folk crafts. In more than three hundred beautiful photographs of the homes of both Westerners and Japanese, this book presents the art of living with Japanese style, offering exciting new ideas and inspiration for all. 191 pages, oversized hardcover. **$39.95, subscriber price $35.95**

Stories by Contemporary Japanese Women Writers edited by Lippit and Selden
Includes works by Hayashi Fumiko, Miyamoto Yuriko, Nogami Yaeko, Hirabayashi Taiko, Sata Ineko, Enchi Fumiko, Uno Chiyo, Kōno Taeko, Tomioka Taeko, Takahashi Takako, Ohba Minako, and Hayashi Kyōko. 221 pages, softcover. **$14.95, subscriber price $13.45**

New!

ORDERS • 1-800-552-3206 • FAX 770-590-0890 • PO Box 7119, Marietta, GA 30065

Language Study Tools

(actual size 2" x 3")

Getting Started...

(sample page)

Let's Learn Hiragana / Let's Learn Katakana by Yasuko K. Mitamura
These two workbooks teach the basic Japanese "alphabet" (hiragana) and the one used for borrowed foreign words & phrases (katakana). Practice and review builds writing skills step by step. A manageable way to learn with or without an instructor. Softcover.
$12 each, subscriber price $10.80 each or **Two-volume set $20, subscriber price $18**

Hiragana Wall Chart / Katakana Wall Chart ***New!***
Durable, laminated posters (2' x 3') featuring characters written in large, bold, easy-to-read strokes. Colorful illustrations provide vocabulary words beginning with each character. Perfect for the classroom, home office, bedroom—any place where you might study Japanese. (We've even known people to hang them in the bathroom!) **$15.95 each, subscriber price $14.50 each** or **Both for $30, subscriber price $27**

250 Essential Kanji for Everyday Use from the Univ. of Tokyo
A kanji workbook featuring characters that most frequently appear in daily life. Each of the 21 lessons features a situation where you might find yourself when in Japan: train stations, banks, restaurants. Incorporates quizzes and review exercises to reinforce lessons. Ideal for self-study. *This book assumes knowledge of hiragana and katakana* 240 pages, softcover. **$19.95, subscriber price $17.95**

(sample page)

Video!

Learn Japanese for Business video ***New!***
Learn conversation, customs and rules for conducting business in Japan. Start with basic greetings and introductions, including the all-important custom of the business card. Advance to using the telephone and the proper way to ask questions. Conclude by learning how to thank the other party for the successful completion of a contract. (Color, 70 minutes) **$39.95, subscriber price $35.95**

Study Fun

New!

Making Out in Japanese (book & tape set) ***New!*** by Todd and Erika Geers
A concise collection of the most common colloquial words and phrases used in modern Japanese. Accompanied by a 60-minute cassette tape containing dialogs read by native speakers. Book is 104 pages, softcover. **$22, subscriber price $19.80**

101 Japanese Idioms by Michael and Senko Maynard
Here you'll find handy idiomatic expressions (such as *kumo o tsukamu yoo*, literally, "like grasping a cloud" but meaning "wishful thinking") that will enrich your understanding of Japanese language and culture. Each idiom—charmingly illustrated and written in both romaji and kana—is accompanied by an explanation and then incorporated into a dialogue. 218 pages, softcover. **$7.95, subscriber price $7.15**

Sing Japanese! (book & tape set) by Peter Tse and Nakazawa Seigo
Sing along to a tape of 11 Japanese hits—including the ubiquitous "Kanpai" -while expanding your knowledge of Japanese with an accompanying lyric book. Songs are presented in kanji & kana, romaji, and in English translation. Even if you hate karaoke, you'll love this unusual approach to language learning. Book is 144 pages, softcover, with 50-minute cassette tape. **$25, subscriber price $22.50**

Now in stock!

Mangajin's Basic Japanese Through Comics, volumes 1 & 2
Two separate volumes, compiling the first 48 Basic Japanese lessons from *Mangajin*. The lessons cover a wide array of expressions and illustrate usage in cultural context. Beginners will find the concepts and explanations easy to understand, while pros can add depth to their knowledge. Volume 1: 160 pages, softcover; Volume 2: 161 pages, softcover. **$14.95 each.** Two-volume set: **$24.95**

Danshi! video by Danshi Tatekawa
Japan's famed traditional "*rakugo*" storyteller presents two of his favorite tales in Japanese with English subtitles. He begins the performance with a speech comparing Japanese and Western humor, and explaining the basics of *rakugo* for his new Western audience. Comes with a 116 page booklet with the text in English and Japanese, perfect for students of either language. (Color, 58 minutes) **$49.95**

Animated Classics of Japanese Literature video
Wandering Days / Growing Up ***New!*** by Hayashi Fumiko / Higuchi Ichiyo
Wandering Days: In the early 1900s, young Fumiko wanders the countryside with her parents, who earn their living peddling medicine. *Growing Up:* Shinnyo and Midori are good friends, until he joins a rival street gang in the red light district of Yoshiwara. Meanwhile, Midori is teased because of her sister's profession. Will she grow up to be just like her? (Color, 52 minutes) **$29.95, subscriber price $26.95**

Ready reference

The Modern Reader's Japanese-English Character Dictionary ***New!*** by Andrew N. Nelson
Most people call it simply "Nelson's," and it is found on the shelf of virtually every serious student of Japanese. Includes 5000 carefully selected kanji characters, with their 10,000 current readings and almost 70,000 compounds in current use—all with concise English definitions. 1110 pages, hardcover. **$49.95, subscriber price $44.95**

The Complete Japanese Verb Guide ***New!*** by Hiroo Japanese Center
More than 600 verbs and their meanings, conjugated and with sentences demonstrating usage. Introduction explains the mechanics of various verb forms. 480 pages, softcover. **$16.95, subscriber price $15.25**

Kenkyusha's Furigana English-Japanese Dictionary
More than 49,000 entries including proper names, abbreviations, trade names and loan words from foreign languages; entries and definitions cover specialist, slang and taboo words; furigana readings of all kanji are provided. 980 pages, softcover with heavy cardboard case. **$23, subscriber price $21**

sampling 抜き取り見本、(宣伝用の無料見本、試供品)

(sample entry: Furigana E-J Dictionary)

sample 1. mihon 見本
2. *(samples = tries doing)*
(shi)-te mima'su (mi'ru, mi'te)
(し)てみます(みる, みて)

(sample entry: Martin's J. Dictionary)

Martin's Concise Japanese Dictionary by Samuel E. Martin
Perfect for desktop reference: over 18,000 entries, Both English-Japanese and Japanese-English sections; entries written in romanized Japanese and kanji and kana, sample phrases and sentences. 736 pages, paperback. **$16.95, subscriber price $15.25**

What do you want?
We'd like to know what you'd like to buy. Drop us a line and let us know what would you would like to see offered in future catalogs. More manga? More workbooks? More fiction? *Less* fiction? See order form for information on how to contact us.

Books (and tapes) for kids

New!

If I Lived in Japan . . . ***New!*** by Rosanne Knorr, illustrated by John Knorr
Introduces young children to the daily customs and language of their peers living in Japan by following young Yoshio through a typical day. Filled with colorful illustrations and entertaining verses: "When I'm given a gift, I'm polite and bow low. I say the right words: 'Dōmo arigatō.'" 40 pages, hardcover. **$14.95, subscriber price $13.45**

Japanese For Children (book & tape set) by Y. Kobo, R. Mori, and G. Okuhara
This beginning course in everyday Japanese is written especially for English-speaking children. The authors have created appealing illustrations that lay the foundation for learning simple greetings and vocabulary. Children converse about everyday experiences and learn about the spirit and traditions of Japanese culture. With 60-minute tape and parent/teacher guide. 114 pages, softcover with hardy plastic case. **$17.95, subscriber price $16**

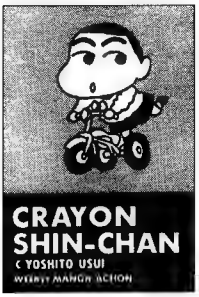
Jirohattan ***New!*** by Mori Hana
Set in Japan from 1928 to 1950, this is the story of a loving boy with the mind of a child in a body growing to adulthood. Unable to grasp the concept of "enemy," Jirohattan faces with courage the changes World War II brings to his village, and with the aid of a wise teacher, learns to accept loss. The award-winning children's author Mori Hana's most famous book. Translated from Japanese into English, for ages 9 and up 76 pages, softcover. **$6.95, subscriber price $6.25**

New!

Japanese Word Book and Tape illustrated by Yuko Green
A picture dictionary with a Japanese feel—characters wear kimono, eat Japanese foods and walk in Japanese gardens. The 200 words and phrases are labeled in romaji and kanji/kana and illustrated in black and white. E-J, J-E glossaries are included in the back for reference. Comes with a cassette tape for pronunciation practice. 106 pages, softcover. **$18.95, subscriber price $17**

Original Japanese Manga

You've seen them translated in Mangajin—try your hand with the originals!
These book collections come from Japan and are ***in Japanese with no translations or notes.***



New!

Crayon Shin-chan by Usui Yoshito

Nohara Shinnosuke is Japan's naughtiest little boy. He's also the star of a hit TV show, a feature film, and a weekly feature in the manga magazine *Action*. The first book collection of "Crayon Shin-chan" stories sold 25 million copies in Japan, setting an all-time record.

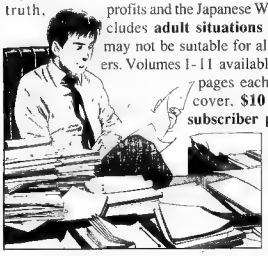
Most of the stories are goofy takes on ordinary events in the life of a little boy. The humor is broad, and the gags fly thick and fast, with the precocious Shin-chan continually upsetting nearby adults by taking what they have said too literally, misunderstanding what has been said, or saying aloud what should be kept to himself. Bathroom and sexual humor turn up regularly, and the stories are laced with plenty of slapstick gags.

"Crayon Shin-chan" is great for language students: each episode is short—about three pages—and furigana are provided for the kanji. Volumes 1, 2, 3 available. 120 pages each, softcover. **$10 each, subscriber price $8 each**

Also available...

Kacho Shima Kosaku New Volume
by Hirokane Kenshi

Japan's most famous salaryman battles for truth, profits and the Japanese Way. Includes **adult situations** which may not be suitable for all readers. Volumes 1-11 available. 230 pages each, softcover. **$10 each, subscriber price $8 each**



Dai Tokyo Binbo Seikatsu Manual
by Maekawa Tsukasa

Kōsuke spends his time enjoying the simple pleasures of life, especially by finding innovative ways of living on the cheap. *Dai Tōkyō* is a series of manga "short stories." Volumes 3, 4, 5 available. 142 pages each, softcover. **$10 each, subscriber price $8 each**

OL Shinkaron
by Akizuki Risu

This 4-frame comic strip contains humorous gags about the challenges young Office Ladies face at work and at home. Volumes 4, 5, 6 available. 130 pages each, softcover. **$10 each, subscriber price $8 each**

Manga in English

Manga! Manga! The World of Japanese Comics by Frederik L. Schodt

Readers of Fred Schodt's occasional columns in *Mangajin* already know about his entertaining style. *Manga! Manga!* traces manga from its 6th-century roots through its function as propaganda during the war to the billion-yen industry of today. Includes more than 200 illustrations and translated selections of four classic manga works. 260 pages, softcover. **$22, subscriber price $19.80**

Bringing Home the Sushi: Japanese Business through Japanese Comics

Learn about the human side of the Japanese business world with this collection of business manga stories from the pages of *Mangajin*, written by some of the most popular artists and writers in Japan. Among the stories are *Kachō Shima Kōsaku*, *Ningen Kōsaten*, *OL Shinkaron*, *Tanaka-kun*, and *Tsuri-Baka Nisshi*. In English with the original Japanese at the bottom of each page. 209 pages, softcover. **$19.95**

Barefoot Gen: A Cartoon Story of Hiroshima by Nakazawa Keiji

Barefoot Gen is a powerful, tragic story of Hiroshima as seen through the eyes of the artist as a young boy. Of particular interest is *Barefoot Gen's* focus not only on the bombing, but also on the ethical dilemmas facing a pacifist family in a militarized culture. This book is an English translation of the original manga. 286 pages, softcover. **$14.95, subscriber price $13.45**

Also available:

Barefoot Gen: Life After the Bomb. In English; 164 pages, softcover. $11.95, subscriber price $10.75
Barefoot Gen: Out of the Ashes. In English; 269 pages, softcover $12.95, subscriber price $11.65

Magazines from Japan

㊐ 異文化コミュニケーションマガジン
Cross Culture Communication Magazine From Tokyo
HIRAGANA TIMES ひらがなタイムズ

The Hiragana Times is a lively monthly magazine written by and for Tokyo's international community. Almost everything—ads, news, trivia, interviews, opinions, crosswords, horoscopes and personal ads—is presented in both English and Japanese. Kanji have furigana written above to facilitate reading. Issues average 100 pages each

New! **Hiragana Times Subscriptions**

Yearly subscriptions to the *Hiragana Times* are **$69.95,** or **$64.95** for those who also subscribe to *Mangajin*. (In Canada, 99.95 and 94.95 for *Mangajin* subscribers.)

Hiragana Times Back Issues: $6, subscriber price $5.50

1996 available back issues

2: Sumo: history, rules, Q&A; Confessions of a Japanese soldier in 1940s China; Saleswoman who hates selling inferior product; Pakistani running restaurant in Tokyo; Mrs. Ambassador: Mexico; Bilingual poem by Burmese professor; How should a hijacking be handled?; Violent bar in Roppongi; American victims of atomic bomb; Essay: "Don't They Have Appointments in Islamic Society?"

1: The good and bad things about my home country; Okinawa military base; International love story; Survey results: Will Japan remain prosperous?; Interview with son of India's prime minister; American defies death on Japanese beach; Japanese view of American jury system; Whaling; Commentary; "The role of Christian civilization is over"; Are Koreans more trusting?

1995 available back issues:

12: Love and sex around the world; Essay: Japanese homeless people are saints!?; Difficulties of living in Japan; A guy who was like Satan himself; Religious fanaticism; Mixed-race children; Noisy toilets

1-7, 9-10: *Contact Mangajin for a list of articles and features in each back issue*

Hiragana Times sample sale

Check it out! We still have some copies of *Hiragana Times* left over from 1994, available for $5 each.

日本語ジャーナル The Nihongo Journal

The Nihongo Journal is a magazine for students of Japanese. It has something for all levels of study, including lessons, drills, and readings. Also useful are the many ads for language schools and products. Issues average 115 pages each

Nihongo Journal Subscriptions

Yearly subscriptions to the *Nihongo Journal* are **$100,** or **$95** for those who also subscribe to *Mangajin*. (In Canada: US$130; US$125 for *Mangajin* subscribers.) Subscription does not include tapes.

Nihongo Journal Back Issues

1996 available back issues: $9, subscriber price $8

2: Haiku for beginners; The cutting edge of audio-visual; *Words with Many Meanings:* Suru; *Japanese for Business:* Discussions; *Intermediate Japanese Lesson*: The age of numbers; JLP Test Intensive Prep Course; *Reading the Newspaper*: Feature Articles; "The Crane Wife" (Japanese fairy tale)

1: Japanese names; The world of sweets; *Words with Many Meanings*: Kakeru; *Japanese for Business*: Communication gaps; *Intermediate Japanese Lesson*: The male kindergarten teacher; JLP Test Intensive Prep Course; *Reading the Newspaper*: Columns; "One Hundred Poems" (excerpt)

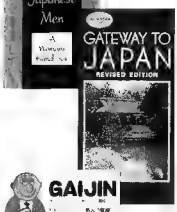
1995 available back issues: $8, subscriber price $7

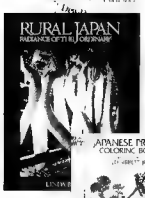
12: Using television programs for study; Changing Japanese society
11: Pre-test measures for the Japanese Language Proficiency Test; Japan laughs
10: Writing letters; Toilet evolution
9: Reading user guides; Japanese advertisements
8: Pets and the Japanese; Beginning *keego*
7: Learning Japanese through songs; Japanese health practices
6: Popular music scene in Japan; Finding employment in a Japanese company
5: Mastering loan words; Preparing for an earthquake
4: Self-introductions; The world of multimedia
3: Helpful idiomatic expressions; *Living in Japan*: manners and gifts
2: Meeting the challenge of popular words & phrases; *Living in Japan*: making the most of public services
1: Understanding Japanese announcements; *Living in Japan*: becoming a good shopper

Nihongo Journal Sample Sale

Try it out! We still have some copies of the December 1994 *Nihongo Journal*, available for only **$5 each.**

ORDERS • 1-800-552-3206 • FAX 770-590-0890 • PO Box 7119, Marietta, GA 30065





New!

Books about Japan

Simple & Easy Japanese Cooking New! from Shufunotomo

Printed on heavy, laminated cards with color photos. Contains 20 recipes: Seasoned Vegetables for the New Year, Sashimi Salad, Sukiyaki, Prawns and Broccoli with Egg Sauce, Rolled Omelet, Marinated Spinach, Cube Steak, Tempura, Yosenabe, Oden, Japanese Fondue, Dengaku, Braised Chicken Rolls, Steamed Egg Custard, White Meat Fish Roasted in Foil, Cold Noodles, Clear Soup with Chicken, Gomoku-Zushi, Mixed Sushi with Beef, and Jelly Sweet Beans. **$7.95, subscriber price $7.15**

Doing Business with Japanese Men by Christalyn Brannen & Tracey Wilen

Defining problems women have with Japanese businessmen and offering solutions as well, *Doing Business* explains why misconceptions occur (on both sides) and would be helpful to anyone, male or female, dealing with Japanese businessmen. 174 pages, softcover. **$9.95, subscriber price $8.95**

Gateway to Japan by June Kinoshita & Nicholas Palevsky

One of the best Japan travel guides on the market. Place names written in English and Japanese characters. With food, lodging, transportation & shopping details, maps and engaging essays on history & culture. Suitable for high- or low-budget travelers. 541 pages, softcover. **$19, subscriber price $17**

Gaijin by Tim Ernst & Tommy Uematsu

A cartoon collection observing the strange ways of Japan's foreign community (*gaijin*) from *The Japan Times* newspaper. This book presents more than 100 of Ernst's cartoons, along with commentary in Japanese by Tommy Uematsu, that are sure to amuse both gaijin and their hosts. 112 pages, hardcover. **$18, subscriber price $15**

Japanese Jive by Caroline McKeldin

English is widely used in Japanese product names and packaging, often with hilarious or baffling results. This lighthearted collection of odd products (His 'n' Her potato chips) and goofy brand names (Crunky Kids chocolate, Black Black chewing gum) will leave them laughing. 80 pages, softcover. **$9.95, subscriber price $8.95**

Rural Japan: Radiance of the Ordinary by Linda Butler

After winning the trust of her hosts, Linda Butler was able to capture the festivals, villages, people and traditional customs of rural Japan. Like her cover photo of translucent *daikon* radishes hung out to dry, Butler's photos take a new, loving look at subjects which seem ordinary on the surface. 144 pages, oversized softcover. **$24.95, subscriber price $22.45**

Artistic endeavors

Japanese Prints Coloring Book by Ed Sibbett, Jr.

Thirty-eight full-page replicas of Japanese prints just waiting for color. Among the artists are Ukiyo-e masters Utamaro, Hokusai, and Sharaku. Included is a list of the prints providing the names of the artists, period of activity, the print title and its date. 38 pages. **$2.95, subscriber price $2.65**

Cut & Make Japanese Masks by A.G. Smith and Josie Hazen

Recreations of twelve authentic Japanese masks worn for dance, theater productions and temple rituals. Clear diagrams and simple instructions allow anyone to put together a good disguise! **$6.95, subscriber price $6.25**

Japanese Cut & Use Stencils by Theodore Menten

Employs traditional art subjects such as dragons, ducks, fans, butterflies, samurai, geisha and florals. Contains 53 full-size stencils with instructions on how to use them to decorate walls, floors, furniture, fabrics, and almost any other surface. Printed on heavy paper so they can be used more than once. **$5.95, subscriber price $5.35**

Japanese Design Motifs New! translated by Adachi Fumie

The 4,260 designs collected here represent the 900-year-old tradition of Japanese family crests. Through constant variation and invention over the centuries, this has become one of the richest graphic art traditions in the world. Artists and others looking for a source of novel, striking designs will find a wealth of material here. **$11.95, subscriber price $10.75**

Mangajin gear

The Classic Samurai T-Shirt

The Classic Samurai T is a sharp 6-color reproduction of our first cover on a white **100% cotton** shirt. Only **$15, or $12.50 for subscribers**. Please choose size L or XL.

The Clean-Cut Logo T-Shirt

The Clean-Cut Logo T, featuring our black logo on a white 50/50 cotton blend shirt, is only **$10, or $8 for subscribers**. Choose L or XL.

Samurai T

Logo T

Mangajin back issues

Only $4.95; $4 if you're a subscriber

#6: Profile of sci-fi manga artist Matsumoto Reiji; *Ginga Tetsudō 999* (1), *Dai-Tōkyō, Pocket Story*

#10: Japanese movies on video; Sex & violence in manga; *Dai-Tōkyō, Ginga Tetsudō* (5)

#12: Japanese beer brands; *Dai-Tōkyō, Ningen Kōsaten* (2), *Pocket Story, Tanaka-kun*

#16: Getting around the high cost of sushi; Racial stereotypes in manga; *Oishinbo* (1), *Bono Bono*

#17: Tezuka Osamu, Japan's "God of Manga"; Baby Talk; *The Phoenix* (1), *Oishinbo* (2)

#18: The corporate warrior; Business books; *Eigyō Tenteko Nisshi* (1), *The Phoenix* (2), *Oishinbo* (3)

#19: Interviews with pro translators; *Eigyō Tenteko Nisshi* (2), *The Phoenix* (3)

#20: Language learning issue; *Ningen Kōsaten* (1), *What's Michael, Beranmei Tōchan, Ojama Shimasu*

#21: Tonic eiyō drinks: salaryman's secret weapon?; *Ningen Kōsaten* (2), *Yūyake no Uta, Ojama Shimasu*

#23: Educational Manga; Selling Microsoft in Japan; *Sanshiro no Koi, Tsuri-Baka Nisshi* (2), *Crayon Shin-chan*

#24: Bars, cabarets, and the "water trade"; Fūryū Manga: *Odaiji ni, What's Michael, Crayon Shin-chan*

#25: Sake special; The "Japanification" of American fast food; Supernatural manga artist Mizuki Shigeru; *Bar Lemon Hart, Tanaka-kun*

#26: Interview with Tokyo journalist Sam Jameson; Outrageous Japanese; *Beranmei Tōchan, Manga Business Manners, Yawara!* (1)

#27: Japan's wedding industry; Outrageous Japanese: ridiculing physical appearance; *Yawara!* (2), *Manga Business Manners, Beranmei Tōchan, Dai Tōkyō, Obatarian*

#28: Japan's vending machines; Japanese for PCs; *Kachō Shima Kōsaku* (1), *Katsushika Q*

#29: Software special; Interview with manga artist Takeuchi Akira (*Garcia-kun*); *Kachō Shima* (2)

#30: Japanese hotels—the inns and outs; Using *Mangajin* in class; *Hotel* (1), *After Zero* (1)

#31: Christmas in Japan; Legal defense practices—the manga; Interview with manga artist Ishinomori Shotaro; *After Zero* (2), *Hotel* (2), *Katsushika Q*

#32: Japan's guerrilla press; TV cooking shows; *After Zero* (3), *Dr. Slump* (1)

#33: TV dating shows; Glossary of Japanese computer technology; *Warau Salesman* (1), *Dr. Slump* (2)

#34: Pachinko, Japan's national pastime; *Warau Salesman* (2), *Naniwa Kin'yūdō* (1), *Dai Tōkyō*

#35: Fortune-telling in Japan; *Arerugen, Naniwa Kin'yūdō* (2), *Dai Tōkyō, Furiten-kun, Obatarian*

#36: Japanese pop music—a beginner's guide; *Naniwa Kin'yūdō* (3), *Crayon Shin-chan*

#37: Beer update: what's brewing in Japan; *Warau Salesman* (2), *Maboroshi no Futsū Shōjo* (1)

#38: The Japanese movie industry in transition; *Yūyake no Uta, Maboroshi no Futsū Shōjo* (2)

#39: Computer Assisted Language Learning (CALL); *Shoot!* (soccer manga).

#40: Japanese ghosts; Teaching English in Japan; *Garcia-kun, Hyaku Monogatari* (manga ghost story).

#41: Blood types: Japan's answer to "What's your sign?"; *After Zero* (1), *Fancy Dance*

#42: The Soul of Japanese Advertising; Choosing a dictionary; *Imadoki no Kodomo, After Zero* (2)

#43: Portrayal of foreigners in manga; *Torishimariyaku Hira Namijirō, After Zero* (conclusion).

#44: Eating on the run in Japan; Japan on the Internet; *Torishimariyaku Hira Namijirō* (2).

#45: Japanese Late-Nite TV; Babel Translation Winner; *Torishimariyaku Hira Namijirō* (3).

#46: Traveling Cheap in Japan; Best guidebooks; Travel CD-ROMs; *Torishimariyaku Hira Namijirō* (conclusion), *Living Game* (1), *Salaryman Senka, Tanaka-kun, OL Reiko-san*

#47: New religions in Japan; Summer study fun; *Fuku-chan, Kono Hito ni Kakero* (1), *Living Game* (2), *Ningen Kosaten* (2), *OL Shinkaron*

#48: Karaoke; *Living Game* (conclusion), *Kono Hito ni Kakero* (2), *Run Run Alcindo!, Ningen Kosaten* (2)

#49: Baseball player Nomo Hideo; Adventures of rookie interpreter; Studying Japanese in the US; rakugo artist Danshi; *Reggie* (1), *Kono Hito ni Kakero* (2), *Ningen Kosaten* (conclusion)

#50: My Car, My Castle; Mangajin Survey Results; *Katsushika Q, Kono Hito ni Kakero* (4), *Reggie* (2)

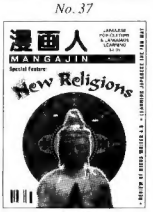
#51: New Year's Cards; Comedian Issey Ogata; Japan sportswriter Robert Whiting; *Reggie* (3)

#52: Gambling Japan style; Japan-related jobs in the US; *Crayon Shin-chan, Reggie* (conclusion)

No. 16

No. 34

No. 37



No. 47

ORDERS • 1-800-552-3206 • FAX 770-590-0890 • PO Box 7119, Marietta, GA 30065

Mangajin subscriptions:

USA (also APO & FPO)
$39.95/year (10 issues)

Canada and Mexico
US$50/year (10 issues)

Australia, Japan, Germany, and New Zealand
Subscriptions are handled directly by distributors within these countries. Contact Mangajin for more information.

All other countries
US$80/year. Send check, money order, or credit card information to Mangajin.

Student rate:
Discounts are available for full-time students in the USA and Canada. Contact Mangajin for more information.

Gift subscriptions:
A letter announcing your gift will be sent along with the first issue. We can process gifts to Japan at our US office, but the cost is the same as a subscription in Japan and will be charged according to the current exchange rate.

TO ORDER BY PHONE, CALL TOLL-FREE:

1-800-552-3206

Allow 2-3 weeks for delivery.
Prices are subject to change without notice.

TO ORDER BY FAX: 770-590-0890
Complete the credit card information and the form shown below.

TO ORDER BY MAIL:
Enclose a check or money order payable to Mangajin, or complete the credit card information shown below. No cash, please. Send your order to Mangajin, P.O. Box 7119, Marietta, GA 30065.

FOREIGN ORDERS:
There is an additional shipping & handling charge to foreign destinations. Send, fax, or e-mail your order to Mangajin, and we will let you know the S&H charges.

E-MAIL INQUIRIES:
Send e-mail regarding catalog items and subscriptions to: Orders@Mangajin.com.

METHOD OF PAYMENT:

❑ MasterCard ❑ Visa ❑ Check ❑ Money Order
❑ Purchase Order (please attach)

Credit card number _____ Exp. date _____

Authorized signature _____ ( ) Daytime phone number _____

ORDERED BY:
Your order will be shipped to this address unless otherwise indicated by a separate "Gift" address below. However you must provide this address.

Name _____
Address _____
Address _____
City/State/Zip _____

GIFT ADDRESS:
If your order is a gift, please provide the recipient's address here.

Name _____
Address _____
Address _____
City/State/Zip _____

Item Description	Qty.	Unit Price	Total Price	Gift ?
				❑
				❑
				❑

Need more room? Please attach a separate sheet.

Merchandise Total	
Ga. residents add 5% tax	
➜ **Shipping & Handling**	
Rush delivery add $4.95	
Order Total	

Rush Delivery

For $4.95 (in addition to regular S&H charges) per address, your order can be delivered via UPS 2nd Day Air. In-stock items are shipped in 2 business days for delivery in the next 2 days in the continental US. No rush delivery available for PO boxes, APO, FPO, and out-of-stock items.

Shipping & Handling Charges

(Subscriptions are exempt from shipping & handling charges)

Merchandise Total	S&H
Under $15.00	$2.75
$15.01-$30.00	$3.75
$30.01-$50.00	$4.75
$50.01 and up	$5.75

(Canadian orders, add $1.00)

ORDERS • 1-800-552-3206 • FAX 770-590-0890 • PO Box 7119, Marietta, GA 30065

No. 15. "Japanese TV."
15"x 14." $500

No. 13. "The Wave."
17"x 17." $500.

No. 28. "Vending Machines."
17"x 15." $600.

No. 18. " Corporate Warrior."
18"x 18." $750.

No. 5. "Gaijin in Japan."
14"x 11." $400.

Now you can own original Mangajin cover art!

No. 25. "Sake Special."
14"x 10." $600.

No. 23. "Educational Manga."
18"x 23." $600.

If you enjoy Mangajin's distinctive covers, here is your chance to own a one-of-a-kind original piece of artwork. We are offering for sale some of the stunning art that was created for our covers, dating back to 1990.

Created by Kazuko Ashizawa, these modern adaptations and parodies of old woodblock prints are done in airbrush, acrylic and watercolor on illustration board. The top layer of the board has been peeled off for scanning, which makes each piece easy to frame.

We are offering these pieces to the highest bidder, with minimum bids as indicated. Deadline for submitting bids is March 31, 1996. Wining bidders will be notified by phone or fax, and then have 10 days to submit payment.

Call, fax or send your bid to:

Mangajin • PO Box 7119 • Marietta, GA 30065
Tel: 800-552-3206 • Fax: 770-590-0890 • e-mail: mjin-mkt@mindspring.com
Note: There will be a packing and shipping charge of $35 for each piece.

No. 12. "Beer."
18"x 17." $400.

No. 37. "Beer Update."
11"x 14." $500.

No. 4. "Women's Issue."
13"x 16." $400.

No. 39. "Computers."
13"x 14." $500.

No. 33. "TV Dating."
12"x 15." $700.

No. 11. "Computer Dating."
18"x 17." $1,200.

No. 29. "Software Special."
14"x 17." $700.

No. 34. "Pachinko."
13"x 14." $600.

SONY

Take the World with You

Cassette-case Size
World Band Receiver

- 1kHz STEP TUNING
- SYNCHRONOUS DETECTOR
- 50 MEMORY PRESETS
- SSB RECEPTION
- 24-CITY NAME/TIME DISPLAY
- STATION NAME TUNING/EDITING

Radio reception time World time

WORLD BAND RECEIVER

SW100

FM Stereo/LW/MW/SW
PLL Synthesizer Receiver **ICF-SW100**

Bring the World Home

Desktop-type Compact
World Band Receiver

- 1kHz STEP TUNING
- SYNCHRONOUS DETECTOR
- SSB RECEPTION
- 22 MEMORY PRESETS
- CLOCK

WORLD BAND RECEIVER

SW7600G

FM Stereo/LW/MW/SW
PLL Synthesizer Receiver **ICF-SW7600G**

Sony World Band Receiver

WORLDBAND RECEIVER

Specifications and features may change according to country.